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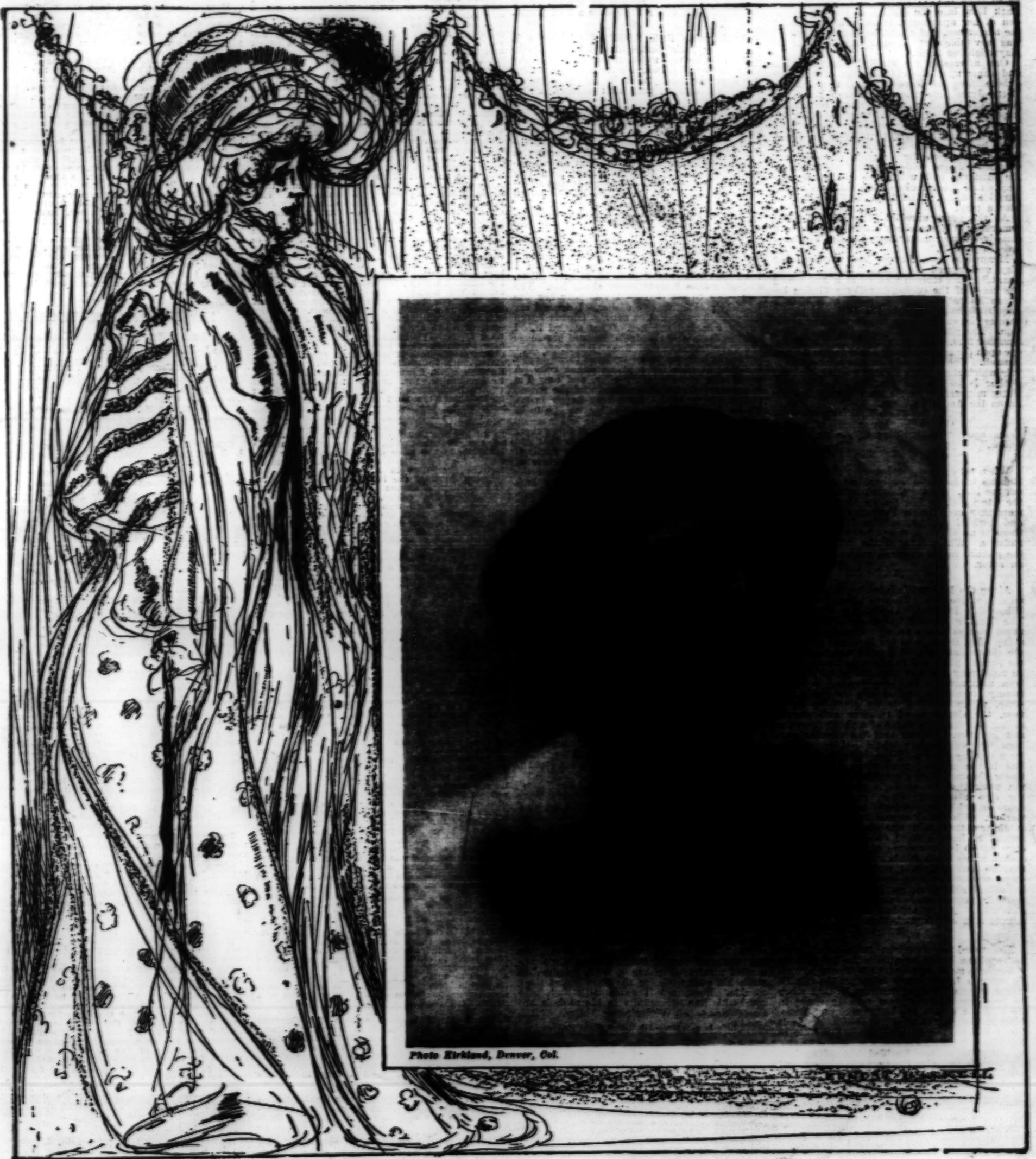


Photo Kirkland, Denver, Col.

MAY GULLY.



A DOZEN years ago a blonde, whose name is a synonym for beauty, playing her role on the stage of the Casino, was watched by the appraising eyes, and observed by the brain trained to register its impressions, of another blonde who stood in the first entrance and who was handsome in her own right.

The first blonde was Lillian Russell. The second was Mrs. Edith Sessions Tupper, a newspaper woman just out of Chicago. Mrs. Tupper wrote a chatty little story of "Lillian Russell Behind the Scenes," which was much copied, and which earned the beauty's gracious acknowledgment: "Thank you, Teddy Tupper; you're a good fellow."

In the mutations of time Mrs. Tupper graduated from the machine-made environment of Park Row into the dignity of writing in the den of her apartment, stories and verses for the magazines, and a book or two or three. It was inevitable that she eventually fell into the playwrighting habit.

One afternoon she strolled about Harlem and came upon the old mansion of that exquisite siren of Revolutionary times, Mme. Betty Jumel, the friend of Aaron Burr and Alexander Hamilton, and of whom, because an imperial "N" appeared, was so often repeated upon the plate and furniture of her home, it was whispered that Napoleon Bonaparte had once been bewitched by her. Mrs. Tupper sat upon the decaying doorstep and dreamed all one golden Sunday afternoon of the intrigues and witcheries and heart conquests and heartbreaks of the mistress of the Jumel mansion. And from that reverie was born a play.

As the years unrolled Miss Russell often remarked: "If somebody would only write a comedy drama about Betty Jumel I should love to play it."

Meanwhile Mrs. Tupper had novelized her play and named the novel "Hearts Triumphant." Miss Russell glanced at it and seeing the ghost of the enchanting Betty flitting between its pages, read the novel at a sitting. Inquiries developed that the book would not require the evincing process of dramatization. The play existed before the book. Last Summer Mrs. Tupper wrote the play with one eye upon the manuscript, the other upon Lillian Russell. The result is that the actress has a role which she always wanted to play, and the author is to see her cherished, bewildering, Betty reincarnate in the most beautiful woman on the American stage.

Having read the play Miss Russell telegraphed to the author her words of twelve years ago: "Teddy Tupper, you're a good fellow."

When we go to a playhouse to see Theodore Roberts we have the secure sense that we will not see him. As the Colonel, in Arizona, and the Ute Chief, in The Squaw Man, and, now, more than ever, as Joe Fortuaga, the grateful and faithful Canuck, in The Right of Way, there is no slightest resemblance to Theodore Roberts. Which is, after the faithfulness of the picture to the original, praise supreme to an actor.

Along the Rialto Wallace Beery has earned an alternative title. They call him "The Man Who Was Ready." The oldest member of The Yankee Tourist company said he had never seen so cool a youngster under so fierce a fire. Mr. Beery, who has heretofore adorned the chorus, and played bits in vaudeville and the present play, had two minutes' notice that he must play the star part for which he had been understudy. In those one-hundred-and-twenty seconds he hustled into the star's costume, which he filled to an alarming tightness, the shortness of trousers and sleeves giving him the appearance of a youth from the cow counties. To say that the ensuing performance was perfect would not qualify us for a shining place with the truth-tellers above. But it was a most meritorious performance under the torturing circumstances. And for the week that he made it possible to keep the sign above the door, and the theatre doors open his improvement was increasingly marked. His facial expressions were not so subtle as they will one day become. He seemed to have a fixed opinion that a wide open mouth is the essence of humor. He had soaked up so much of his star's idiosyncrasies that he was saturated with them. But his stage presence, his apparent composure, his individual ability to get laughs by his own method, proved more than mere potential cleverness. At twenty-two he is one of the minute men of his profession.

The trend of American taste away from metropolitan living to a home in the country is nowhere more manifest than among actors. So eager is Louis James to forget the rumble of car wheels upon railroad tracks that when he has drawn his biggest rocking chair to the sunniest corner of his breeze swept home, Liberty Hall, at Monmouth Beach, N. J., it requires little less than a personal assault to pry him out of it.

Henry Miller has fortified himself against city sounds and city frets on the highest and rockiest hill within a radius of fifty miles of Stamford, Conn., and Blanche Bates is prouder of the red checked apples that grow on her farm, near Ossining, than of the electric bulbs that flash her name from above the playhouses.

H. B. Stanford and his wife, Laura Burt, are of these near to nature player colonists. When persons drop in for a talk behind scenes Miss Burt's conversation is one part of the attraction, The Walls of Jericho, and nine parts of Stanford Lodge, at Great Kills, Staten Island. Once she talked to visitors of the "love of a hat" she bought that morning. Now it is of the added acreage of the Staten Island place. A literary discussion of the

lines of the play she interrupts to tell of the original grant annexed to the deeds of the country place, a grant which was made in Queen Anne's own hand, to one of her favorites. A grave and reverend critic who had asked her for a photograph of herself in the part was presented instead with a photograph of Miss Burt with wind-tousled hair, standing against the background of a high hedge with a struggling puppy, "Snarley Yow," in her arms, and "Snarley Yow's" anxious St. Bernard mamma, "Beth Gelert," anxiously huddling about her skirts. And better than all the pleasant notices they are reaping on their tour is the letter telling the Stanfords that the arbor behind the Lodge yielded by actual, conservative count, three hundred fifty-two and a half pounds of grapes. Miss Burt insists it was a little over a half pound.

A charming little friend of mine who is doing some initial barn-storming in the North-east, but who will not always have hay mows for scenery and farmhands for auditors, writes me that she has placed in the calendar of saints an actress, and that actress, Fritzi Scheff.

Last season I met her, a disconsolate, but determined, young person, adorning a Broadway curb and reflecting upon the impossibility of attaining the anywhere. The impossibility in this instance was the alternative of wearing tights or being without an engagement. She chose no engagement. In this letter from the region of the great and sometimes chilling barns she writes of the events that transpired since that purple day.

"Now I am in the work, a real hope-to-die-if-I-ain't actress. After I told you of my tightness resolution I had a lot of bad luck. I couldn't seem to get anything to do. I went to nearly every manager on Broadway, and I got terribly discouraged. Then one night I went to see Fritzi Scheff, in Mile Modiste, and of course I went crazy about her. The idea came to me that as I was near her size I might give imitations of her. I dressed my hair like hers and then all my friends began to say I looked like her. That settled it. I got the drum and the dress, learned her songs and gave imitations of Fritzi Scheff."

"Right here my luck—my good luck—began. I signed at once for a prima donna role. A week later came another offer, and now I'm being starred at a fine salary, and the season booked up to June. I am very happy in my work. Everybody is good to me, no one to be cross and ugly as they would be if I were on Broadway, though I have hopes of being there anyway some day. I have an article that you wrote about Fritzi Scheff—the dear darling!—in my dressing room, also a big picture of her playing the drum, which took almost the last cent I had in the world before my luck turned. I tell you she is my patron saintess. When I pack to move on to the next night or week stand her photograph is packed first and safest. If the picture were lost, so would I be."

Down in Houston, Texas, Mary Marble, whose fun-brimming black eyes and imitations of little girls, plus the family cleverness, will not permit her, having been seen, to be forgotten, had an experience that was unique. One hundred big, velvety red roses, passed across the footlights by grimy, but eager hands, bore a somewhat soiled card with the scribbled inscription, "We done this because we think you're all right, Mary Marble. Won't you sing that Gogography song another time? The Fellers in the gallery."

Miss Marble came to the footlights, her plump, white arms scuddeily achieving their task of encompassing the brilliant flowers, her eyes brimming with something moister than fun. Occupants of the orchestra seats burst into applause at the pretty picture.

"No, no! This isn't for you," she cried, bowing again, and this time looking above the polite heads, into the densely filled shadows of the gallery:

"It's bully of you, boys, just bully." Her voice was drowned by cheers from voices that called "Entry" and "Shine, sir" by day.

Then she sang the "Gogography song," sang it so often that she had to call in a throat specialist next morning. But the bond between her and the gallery gods of Houston had been cemented for aye.

W. J. Ferguson is a contented comedian. No ghost of Shylock, nor tormenting conception of Hamlet stirs his serene consciousness that he was born to comedy, and that nature left out of him any yearnings for tragic or Ibsen complexioned plays.

"The comedian is a public benefactor," he says. "True humor covers a lot of truth. In the nature of every humorist there is a sentimental strain. He has a high mission, to make his audiences for the time forget their trouble. Personally I agree with Gay, who speaks his line perpetually in his nook in the Poets' corner of Westminster Abbey."

Life is a farce. All things show it. I always thought so. Now I know it.

THE MATINEE GIRL.

FRENCH PLAYS AT THE BIJOU.

Plans for the season of French plays and light operas to be given in the Bijou Theatre have been practically completed. The season will open on Nov. 17, and the opening play will be L'Enfant du Miracle, a comedy by Paul Gavault and Robert Charvat. In the cast will be M. F. Dharval, Jane Duran, Lucie de Matha and Mr. Harman. In addition to Sunday evenings the French company will give performances on two afternoons during the week. The repertoire of plays also will include La Main du Singe, Le Maître des Forges, La Rafale, La Guilloitine and La Courtoise. During the engagement it is planned also to give a number of light operas, including Lili Nitouche, Mile Nitouche, La Roulotte, La Petite Duc, La Perichole, La Poupée and Veronique.

RACINE'S IPHIGENIE.

Notes Regarding the History of This Remarkable Work and First English Translation of It.

About 2,300 years ago the tragedy of Iphigenia by Euripides was presented at the Court of Pericles and Aspasia, of Athens. Their reign was of forty years' duration, and in philosophy, poetry and the basic terms of science gave to the literature of all time, and to the other arts, works of height, depth, breadth and splendor which, in the language of our own great poet, William Cullen Bryant, have been, in the matter of reaching their level, "the despair of all subsequent human intelligence." The critics of the intervening ages have been unable to determine whether Aeschylus, Euripides or Sophocles was the most lustrous in the trinity of tragic stars, either as poet or as tragedian. Each has towering merits of originality in poetry, construction, divination of motive, intensity and magnificence. None of them, of course, approached Shakespeare in versatility, but any one of them equaled him at his best in the higher tragic and poetic conceptions. There is taken in all the significances, probably no such one individually as "the greatest poet that ever lived." As the poet of external nature, for example, Bryant is not surpassed, if equaled, in our tongue, perhaps not in any other. In symmetry, edic force, brilliancy and fluency, Thomas Gray has just claims to be ranked with Pindar so far as English idiom permits, and Gray went very near to lifting our idiom to the Attic level in the lyric atmosphere. "The majestic lumbic of English verse," as it has been happily classified by a French critic of late years, was carried by Milton to a degree of excellence not surpassed before nor since his epoch. And the same general truth regarding "the greatest poet" may be critically asserted concerning Homer, Horace, Dante, Racine, Schiller, Hugo and others, ancient and modern, of various tongues, without necessity of illustration by a muster roll of names either of authors or of their works. No one was wholly great in every field.

Jean Racine's tragedy of Iphigenia was not only founded on that of Euripides (the Iphigenia of Sophocles having been irretrievably lost), but was limited and in part translated therefrom, although it carried also the atmosphere of Racine's own genius, which was at once both robust and refined. What can we imagine more beautiful in drama than a tragedy which is virtually the joint production of the genius of Euripides and that of Racine? And then the theme! Racine, who lived between the years 1639 and 1699, wrote eleven tragedies; and he opens the preface to the one under remark with these words: "There is nothing more celebrated among the poets than the sacrifice of Iphigenia." She was the girl ready to die to raise the wind at a moment when the winds were to carry the Greek ships and army from Aulis to Troy was a vital necessity. Without the wind, which (as deemed) could be procured solely by her sacrifices conformably with an edict of the gods, her father, King Agamemnon, and all the Greek hosts and their cause, would have been irretrievably lost. This princess, herself the descendant of the gods Jupiter and Mars, proved her blood and grasped the situation. At the same time her beauty, lovelessness of character, pathetic destiny, and, more than all else, her invincible patriotism, united to constitute her the most attractive personality that ever became the victim of tragic circumstances in any tongue. Goethe's tragedy of Iphigenia in Tauris, on another development of the same character, is one of the most beautiful among the works of the mighty German, and the only one that leaves the impression that Goethe was a man of any tenderness. Voltaire, himself the author of several superb tragedies, some of which are still occasionally presented at the Louvre, gave forth in the year 1723 a drama on the fate of Iphigenia, a character associated with Iphigenia. But he had no envy of Racine's work, however he might have desired to emulate it, for, in his philosophical dicta ("Art Dramatique") he describes it as being in its line "the most regular and pathetic of such works, the nearest to absolute perfection, and wherein is best realized the ideal of the art."

When Louis XIV gave the "Divertissements" to all his court on his return from the conquest of the Franche-Comté, he selected Racine's Iphigenia as the piece of resistance of the fifth day. It was just then finished, and was staged for the first time in a theatre specially constructed for it at the Palais Royal de Versailles, in conditions of unequalled splendor, on Aug. 18, 1674. Friends, critics, enemies, neutrals, all were of one mind regarding its proud and radiant success. Both the place itself and the circumstances seemed to realize all the ideals. At the beginning of the next year Iphigenia had a continuous run of three months at the Theatre de l'Hôtel de Bourgogne, Paris. That was the first "long run" on record. This may be regarded as established by the consensus of twenty-three centuries of public thought that no tragic theme is in any of the essential aspects so attractive as is that of Iphigenia. As poet, critic and homme d'esprit, Boileau will always be quoted. In his "Epistles, VII," he has preserved the souvenir of the edict produced by the tragedy, the title role and the talent of the artist who first personated it. As the verse has never been surpassed as a compliment and may not be adequately translated, it may be given in the original: "Jamais Iphigénie, en Aulide immolée, N'a coûté tant de pleurs à la Grèce assemblée, Que dans l'heureux spectacle d'un jeune étal, En a fait sous son nom verser la Champagne."

Until the present time no translation of Racine's Iphigenia has been made into our language. In London and with us some consideration has been given within a recent period to the revival of the "higher drama"; that means, the higher drama seems to be acquiring progressive favor in the public mind. In the interest of such revival Mortimer Thompson, author of "The Divine Comedy of Patriotism," "Ten Themes," an ode on the career of President Grant, "Dex Ale," a psychological monologue on William the Conqueror, "Odin," "American Classics," and other poems and essays, has lately finished, equally for the library and the theatre, a translation of Racine's Iphigenia. Madge Curran is studying the title role, for which, in the opinion of several "old stagers," she possesses not only the professional accomplishments but the personal gifts to make this character a touching, brilliant and memorable triumph in the sense most precious to historians as well as to the public.

REFLECTIONS.

Phyllis Davies is to have a new play. She is still in "Way Down East," which has made her known to hundreds of thousands of playgoers, from coast to coast. Wm. A. Brady and Joseph R. Grismer have commissioned Philip Verill Michaels to write her a play of life to-day in the California foothills. Michaels is a California novelist and magazine writer. Miss Davies is a native daughter of the Golden West.

Hilena Maris brought suit in the Supreme Court against Mark H. Swan for railway fares from San Francisco to New York. The decision was against Miss Maris. She then appealed to the Appellate Division of the Supreme Court, where Colonel Milham represented Swan, and a decision was handed down Friday in Swan's favor.

Robert von Skinkeli will hereafter be known to the profession as Robert Vaughn. He is playing the title role in Quincy Adams Sawyer, Eastern company.

Clara Belle Spanier, who is playing in Cousin Kate on tour, was taken ill with acute indigestion at Pittsfield, Mass., on Nov. 4 and was unable to appear for the evening performance on that date. The tour was abandoned for the week, but she will resume her work as soon as she recovers her health.

A daughter was born to Mr. and Mrs. Richmond Kent on Oct. 19. Mr. Kent is playing Pedro in The Time, The Place and The Girl.

ELEANOR MERRON.

Photo Otto Stryg Co., N. Y.

Here is a characteristic portrait of Eleanor Merron, who has returned to New York for the Winter in admirable form and appearance. Miss Merron has recently delivered scenarios for two plays, upon order, and is now at work upon them. Although she prefers to have some distinctive person in mind when evolving a drama, she has been successful without this spur to the imagination. She has had several offers to again enter the field as an actress, but for the present prefers to write and stage plays for others. Those who remember her work as an actress, however, will hope that sooner or later she will return to that vocation. She has a distinct comedy style, and a rarely picturesque personal quality, while her methods are natural and she is sympathetic in emotion. Moreover, Miss Merron has a thorough knowledge of dramatic requirements. She may take special engagements, preferably in new plays, and is well fitted for roles that nowadays are often indifferently realized. She is a member of the Society of Dramatic Authors, and has kept in touch with the more recent developments of the metropolitan stage, having spent several weeks each season in New York in recent years to study new plays and the latest methods in production. Miss Merron recently won great success in a one-act play of her own, in which she played a comedy character which had as contrast an episode of tense, serious emotion. She has had offers to play in this in vaudeville, and may do so after her present work is out of hand.

NEW ZEALAND THEATRICALS.

Grand Opera in Trouble—Madame Carnini Morley Dead—Mother Goose Well Received—Notes.

(Special Correspondence of The Mirror.)

WELLINGTON, Oct. 1.—George Mungro's Grand Opera company is still in troubled waters. During the Christchurch season a lot of bother occurred, and several understudies had to be called on to get the season along, besides several operas having to be staged that were not advertised.

Bert Royle is busily engaged booking tours for J. C. Williamson extending into the next half dozen years.

Madame Carnini Morley died in Palmerston North a few days ago. She was an operatic contralto, and from time to time sang with the Montague-Turners as Louise Mayne. Her husband, Carnini Morley, will be remembered as a tenor, who was introduced here in the old days by Madame Anna Bishop, who probably heard of him at the Paris Grand Opera, where he sang with distinction early in his career. In Australia he appeared in opera with Madame Fanny Simonsen, but settled down as a teacher in his old age, and ultimately lost his life through a train accident. Morley was a highly cultivated and well read man.

The Willoughby-Ward Comedy company commenced its farewell tour of New Zealand on Sept. 12 at the Wellington Opera House. Business exceeded the anticipations of the management, which says a lot. They open at Christchurch this evening. The repertoire for the tour is Mr. Hopkinson and The New Clown.

Meynell and Gurn's Dramatic company commenced a tour of New Zealand at His Majesty's Theatre, Auckland, last week. The company is headed by Maud Hildyard, an English actress, and the repertoire comprises A Warning to Women, A Beautiful Friend and The Great Awakening. The Fuller Proprietary continues to go on its way in a flourishing manner. Capacity business is being done at the four houses.

The Wellington season of the Mother Goose pantomime bids fair to rival all the other record seasons this laughter-making show has occurred throughout the Commonwealth and the towns already visited in this dominion. It is without doubt one of the finest shows that has been staged, and it is safe to predict that all Wellington theatregoers, whether young or old, will avail themselves of the opportunity of seeing the show before the season closes on Oct. 3.

The Pollard Opera company are at present touring the west coast of the South Island. Business is good.

The Fuller Proprietary have got a company touring the North Island "small." If it is a success it is possible that they will continue at intervals to send a company on the road.

The new Municipal Opera House at Oamaru will be opened by George Mungro's Opera company on Oct. 7. It is said to be an up to date theatre in every way.

Allan Hamilton's Home, Sweet Home, company commences a tour of the dominion at Invercargill on Oct. 1.

The proposition that the Pollard Juvenile Opera company should visit South Africa at the close of the present New Zealand tour is not being received with any great favor by those who are anxious for the company's success in the dominion. It is claimed that, provided suitable plays can be obtained, there is a good twelve months' tour in New Zealand for the Pollard's. Negotiations are at present in progress for securing new plays of the musical comedy type suitable for the strength of the company.

The following are the dates booked for J. C. Williamson's new musical comedy company's tour of the dominion: Wellington, Dec. 26-Jan. 10; Palmerston North, Jan. 17-18; Wanganui, Jan. 20-21; Haveria, Jan. 22; Stratford, Jan. 23; New Plymouth, 24; Auckland, Jan. 25-Feb. 15; Gisborne, Feb. 17-19; Napier, Feb. 20-21; Masterton, Feb. 22-24; Christchurch, Feb. 26-March 19; Linara, March 11-12; Dunedin, March 13-20; Invercargill, March 27-28.

The following tour has been booked by J. C. Williamson for the play Brewster's Millions: Dunedin, Dec. 26-Jan. 4; Timaru, Jan. 6; Christchurch, Jan. 7-14; Auckland, Jan. 17-24; New Plymouth, Jan. 27; Stratford, Jan. 28; Haveria, Jan. 29; Wanganui, Jan. 30; Palmerston North, Jan. 31; Dannevirke, Feb. 1; Hastings, Feb. 3; Napier, Feb. 4; Masterton, Feb. 5; Wellington, Feb. 6-14.

ANDREW SMITH.

REVIEWS OF NEW PLAYS.

CANADIAN DRAMA, NEW YORK COMEDY, GERMAN FARCE, AND FRENCH MELODRAMA.

Gilbert Parker's Novel a Half Successful Play—
New Comedy by Rachel Crothers on Excellent Character Study—Arnold Daly Tries Again and Madame Hanako Makes a Lively Farce at the German Theatre.

To be reviewed next week:

THE CHRISTIAN PILGRIM.....Liberty
TOM JONES.....Astor
THE REJUVENATION OF AUNT MARY.....Garden

Madison Square—The Coming of Mrs. Patrick.
Play, in four acts, by Rachel Crothers. Produced Nov. 6. (Walter M. Lawrence, manager.)

Dr. Bruce.....Melville Stewart
Mr. Lawrence.....James L. Cochran
Billy Lawton.....Walter Thomas
Tom Crowell.....Forrest Whitman
Dudley Birmingham.....Charles Dourville
Nathaniel.....George H. Wiseman
Ellen Lawton.....Elizabeth Barrett
Nina Lawton.....Millicent Evans
Pauline Shank.....Minnette Barrett
Christy Heath.....Perla Landers
Mrs. Patrick.....Lillie Eldridge
Mrs. Patrick.....Laura Nelson Hall

Mrs. Patrick met with a favorable reception on her arrival last week, and her presence probably did much toward enlivening the theatrical season for some months to come. She is an agreeable personage, this new creation of Miss Crothers, abundantly supplied with cheerfulness and possessing most likable characteristics. The play, however, has not the appeal of *The Three of Us*, nor the strength of that delightful comedy. It is inherently weaker in material and contains more purely structural flaws. Some of the scenes drag badly from an overload of dialogue, and in the third act especially, climaxes are reached by leaps rather than by steady crescendo. In *The Three of Us* there is a definite goal for which the heroine is striving; in the new play there is no apparent ulterior reason for the actions of Mrs. Patrick, and while her disinterested heroism may be greater than the struggle for living of Rhy Macchennery, that is a matter of character rather than of story. Mrs. Patrick's self-interests are never so much in jeopardy but that a word from her would remove the danger without seriously affecting any other person. Rhy, on the other hand, is compelled to remain silent not only on account of a promise, but for fear of incriminating her brother. The comparison of the two characters is fair, for they resemble each other closely.

The scenes of *The Coming of Mrs. Patrick* are laid in a New York home; a house "neither new nor old," furnished in the stodge, comfortable fashion of the early '80's. The audience is introduced to a household disorganized through illness. Mrs. Lawton, the wife and mother, has been bedridden for three years. The eldest daughter, Ellnor, is selfish, proud, and, from her constant association with the sick woman, inclined to be melancholic. She resents any interference with her management of the house, yet is disinclined to actively direct affairs. Mr. Lawrence has reached the stage of accepting discomfort as a matter of course, and does not attempt to change conditions. The younger children, Billy and Nina, have also become selfish, and seek sympathy outside of the house. Into this domestic fog comes Mrs. Patrick, a trained nurse engaged by the family physician, Dr. Bruce. The doctor and Mrs. Patrick were acquainted some years before, at the time of the illness of Mrs. Patrick's husband. Ellnor and the nurse clash at once, each instinctively understanding that the other loves the doctor. But Mrs. Patrick begins to rearrange the household and soon establishes herself in the friendship of Mr. Lawrence and the younger members of the family.

The second act takes place several weeks later. The nurse has now become a necessity to the family, though Ellnor has not overcome her prejudice. Nina has two suitors, Dudley Birmingham and Tom Crowell, the latter an awkward, bashful youth. Mrs. Patrick knows Birmingham to be responsible for the downfall of Christy Heath, an artist's model, whom the nurse has befriended. She is unwilling to expose the man, though she hints at something against him. The doctor has been told the story, though he has not learned the name of the man. It develops that Billy is acquainted with Christy, and Mrs. Patrick learns that he has arranged to marry her that evening. Billy has been drinking rather heavily, and Mrs. Patrick, failing to persuade him from the marriage, induces him to drink more heavily and succeeds in making him very drunk. Billy becomes amorous and proposes to marry her, and the doctor and Ellnor arrive in time to hear his declaration and to witness his intoxication. Mrs. Patrick is ordered from the house.

Mrs. Patrick's room is the scene of the third act. She is packing her trunk and receiving the farewells of the servants and Nina. Christy calls upon her to borrow money and tells of her prospective marriage. Mrs. Patrick succeeds in making the girl tell the name of the man she expects to wed, and then, finding that Christy will not be turned from her purpose for the sake of the nurse, declares that she hopes to marry Billy herself. The girl, out of gratitude, agrees to make the sacrifice. Then Ellnor and Billy and the doctor arrive. Billy has no recollection of his behavior of the night before, but insists on adhering to anything he said. When he discovers Christy, however, he tells how Mrs. Patrick has saved him from the marriage, and the nurse then confesses to her deception.

The third act occurs a few months later. Mrs. Lawrence has undergone an operation and is now well enough to come downstairs. In this act Birmingham's nature is made clear by Mrs. Patrick, the young people are properly paired and Mrs. Patrick and Ellnor come to an understanding. The doctor proposes to Mrs. Patrick and is accepted, and all ends very happily.

Laura Nelson Hall as Mrs. Patrick plays the role with fine womanliness and with excellent skill. She has beauty, grace, dignity and tenderness, and a voice capable of expressing all the shades of emotion the part demands. Her acting is so natural that it is difficult to consider it an impersonation. Elizabeth Barrett as Ellnor has all of the personal attributes of the role; aristocratic bearing, beauty, and a slightly imperious manner, coupled with an intelligent perception of the character. Millicent Evans in the role of Nina Lawton gives a capital performance, acting naturally and unaffectedly. Minnette Barrett is also very good as Nina's friend, Pauline Shank, from Chicago. Perla Landers as Christy Heath slightly exaggerates the role, both in manner and dress, but she handles the latter part of the scene with Mrs. Patrick with much surety. Lillie Eldridge gives an excellent character study in the role of Maria, the Irish cook.

Melville Stewart as Dr. Bruce plays with dignity and reserve, and gives a convincing characterization. His work in the last act is particularly good. James L. Cochran as Mr. Lawrence is extremely natural. His acting leaves no place for adverse criticism. Walter Thomas in the role of Billy does the same excellent work that one has come to expect of him. His handling of the drunken scene in the second act is especially fine. Forrest Whitman as Tom Crowell acts so satisfactorily that one is sorry his role is so small. Charles Dourville as Dudley Birmingham, George H. Wiseman as Ellnor, and Lillie Eldridge as Christy Heath are all excellent in the small part of the inscrutable butler.

The stage management and scenery show the same care in detail as is always found in a Lawrence production. A supper scene in the second act is particularly well managed.

Wallack's—The Right of Way.

Drama, in five scenes, by Eugene W. Frueberg, from the novel by Sir Gilbert Parker. Produced Nov. 4. (Klaw and Erlanger, managers.)

Dr. Weldon.....Van Dusen Phillips
Countess Wantage, Reg.....J. H. Rowland
Gustav.....Edna E. Backus
Billy Weldon.....Joseph G. Kelly
Nathaniel.....Philip J. Larkin
Captain Thomas Fairing.....Martin Sullivan
George.....Averell Harris
Grace.....Katie Hill
Dorothy.....Lillian Mortimer
John Hough.....Frank Smith
Theophile.....Marion Wilder
M. Macdonald.....George F. Devereaux
The Cure.....Henry W. Brown
M. Macdonald.....Alex. Kearney
Pauline Shank.....Minnette Barrett
Christy Heath.....Perla Landers
Mrs. Patrick.....Lillie Eldridge
Mrs. Patrick.....Laura Nelson Hall

To a person who had read the book, Mr. Frueberg's dramatization of Sir Gilbert Parker's novel may have seemed to have had the right of way at Wallack's Theatre last week, but as a play standing upon its own support its progress was noticeably impeded by explanatory lines which can never reflect the word drama. This is not to be interpreted as a fault of the dramatist, who undoubtedly put into his lines as much action as a book-made play will permit. The book may be written, but the play must be constructed. Just how far the dramatist succeeds in following out this rule may be measured by his degree of success. However, the play was well staged and admirably acted by an excellent company, and notwithstanding its defects, it may be said to have won a fair success.

The story of the play is well known, and only a brief account will here be given. The chief character is one Charley Steele, an eccentric lawyer, who is something of a cynic and an idealist. Charley Steele, for the love of conquest, has wooed and won beautiful Kathleen Wantage from Captain Fairing, who loved her. It is not long before the couple realize the fact that they do not love each other. Kathleen spends much of her time with Captain Fairing, and Steele spends most of his time in the company of saloon brawlers. One day in Steele's den, which is the scene of the first act, Kathleen asks her husband why he married her. Steele acknowledges that his marriage was prompted by a desire to prove himself a superior man to Captain Fairing. In return he asks his wife if she loves Captain Fairing. She does not reply, thereby indicating that she does. Steele has sent for Captain Fairing to have an understanding with him. Fairing calls and a quarrel ensues. Steele is given to understand that his life is in danger.

The second act takes place in the Cote D'Or, a saloon run by "the belle Susan." It is to this place that Steele has gone to drink and forget the cares of the day. While under the influence of drink he is seized with a desire to "proach," which is very offensive to the saloon brawlers. He also pays marked attention to Susan, which is likewise offensive to the saloon habitués. Finally the saloon brawlers become so enraged that Steele is seized, knocked in the head and thrown into the river, from which he is rescued by Joe Portuguese and taken to Portuguese' hut in the mountains. The blow on his head has removed from his memory all recollection of things past, and for three long years he lives an exemplary life with his companion, Portuguese. At one time killed a man, and Steele, acting as his lawyer, saved his life. Steele, with his past a blank does not recognize Joe as his former client, and all is well until a famous surgeon visits the hut and becomes interested in the case. He performs an operation on Steele and restores his memory. Steele during his stay in the mountains falls in love with Rosalie, a beautiful girl of the village. They were to be married the day of the operation, but with his memory restored he believes it his duty to take up the thread of his past life. The next scene is the wilderness, and Steele is there bidding goodby to his friends. The closing scene is his farewell with Rosalie, who he leaves promising that he will return and claim her.

The acting was a thing apart from the play. It is well known that a great part can make a great actor. It is a common occurrence for a great actor to fall in a poor part. But a rare thing to see is a beautiful part made more beautiful by the charming personality of a gifted actress. Those who saw May Buckley in the part of Rosalie saw that feat accomplished. Guy Standing lost himself in the character of Charley Steele, and delivered his lines with excellent voice that was well handled throughout the performance. Theodore Roberts as Joe Portuguese lost none of his reputation as an actor of marked ability. His habitant dialect, however, was too marked, and consequently irritating at times. Martin Sullivan gave a good impersonation of Captain Thomas Fairing, as did likewise Alice Lannon as Kathleen. Edna E. Backus' impersonation of Jack Brown was all that could be desired. He delivered his lines with a voice that admirably reflected the fallen prospector. Joseph Tuohy as Billy Weldon played his part well. Henry W. Brown made a good Curt, while Henry J. Haddad as the Alibi was not so convincing. Paula Gloy played Susan with much credit. Mignon Bergerer was very impressive as Pauline Shank. Du Bois, Van Dusen Phillips as Dr. Weldon, J. H. Rowland as Price, E. Y. Backus as Eustace Wantage, Reg., George F. Devereaux as Marcel, and Alex. Kearney as M. Macdonald made much of their parts, doing full justice to their lines. The other parts were all well done.

German—The Education of a Don Juan

Farce, in three acts, by Ernst Klein. Produced Nov. 7.

Countess Rohs.....Elizabeth Arlans
Archibald.....Max Lieb
Baron van der Lagen.....Carl Mauch
Anelle.....Ella Hofer
Marcella.....Albertine Cassani
Madame Bousier.....Berthe Weiser
Elsa.....Lillian Mortimer
Pia.....Cecile Wagner

The Education of a Don Juan (Die Erziehung zum Don Juan), which was produced for the first time at the German Theatre last Thursday night, Nov. 7, kept the audience laughing pretty continuously. This three-act farce is a far cry from the three Schnitzler plays which it succeeded. Art was replaced by amusing tomfoolery of so simple a sort that he who runs cannot fail to read. Herr Klein's play is quite highly seasoned pabulum, but it never becomes unpleasant to the taste. Rather does it too much favor because one grows satiated with too much of the same kind of diet.

Gustav, son of the widowed Countess Rohs, has always lived with his mother, and has been brought up by her in absolute ignorance of women and their ways. His elder brother, Arthur, is a bird of another feather, with plumage of the brightest hue. The Countess plans to marry Arthur to Elsa, the daughter of her friend, Madame Stüber, also a widow. Arthur pays his mother a visit at her place in the country and meets Elsa, who is also visiting there with her mother. His brother's innocence amuses him, and he determines to put the youngster through a course of eprouvés. He advises Gustav to take a course in love-making and recommends as a teacher their lively aunt, Baroness van der Lagen, whose arrival with her husband shortly follows that of Arthur.

Gustav begins his career as a Don Juan with Pia, the servant, then turns his attention to Madame Stüber, who meets his advances more than half way. The Baroness is a more difficult proposition. Elsa, who really likes him, and for whom he cares considerably, likewise is a subject for experiment. The only woman he neglects is Marcella, the Baroness' niece, Arthur's sweetheart. The youngster gets into an awful muddle through his promiscuous love-making. He barely escapes being caught by his uncle in the Baroness' room, whence he flees for refuge to the chamber of Madame Stüber, who is also expecting

him. The Baroness, to save herself, induces Marcella to tell the Baron that Gustav had come to her room. Naturally, Don Juan falls into the bad graces of his brother. Madame Stüber tells Gustav that he must marry her because she has been compromised by him. He ends it all by eloping with Elsa.

The farce was very well acted. It made no great demand on any one. In the principal role, that of Gustav, Max Lieb was thoroughly at home. It was impossible to avoid laughing at his endowments in the game he set himself to play. Mimi Reissman played the ingenue, Elsa Stüber, with much charm.

On Friday, Nov. 15, Duchess Crevette, a farce in five acts, by Georges Feydeau, adapted by Benno Jacobson, will be produced.

Berkeley—Triple Bill.

Arnold Daly reopened the Berkeley Theatre on Nov. 5 with three new short plays as his second offering. This programme is brighter than the first attempt, and seemed to please the audiences last week.

The first play was *After the Opera*, an adaptation by Gladys Unger from the French of Reliance and Dequede. It is a melodrama in three scenes. George Roure borrows a large sum of money from his friend, M. De Chevillie. After the opera he accompanies De Chevillie's wife, whose lover he is, to her home, believing De Chevillie to have been called away. While there he imagines he hears the husband returning, and leaps from a window, to be met by the police outside. The two men enter the house together and discover Mrs. De Chevillie murdered by burglars. To punish his false friend and to save his wife's name, De Chevillie fixes the guilt on Roure, describing the money he has loaned as part of the booty. Roure shoots himself rather than face the charge. The story originally appeared in the *Smart Set Magazine*.

Arnold Daly played Roure and Holbrook Blinn was seen in the role of the husband, Helen Ware had the part of the wife. Others in the cast were Harold M. Cheshire, William Parke, E. F. Gilpin, W. Grew, D. H. Primrose and Muriel Hope.

Madame Hanako and her Japanese company presented an amusing comedy called *A Japanese Lady*. The theme of this piece is almost identical with that of *The Martyr*, in which Madame Hanako made her first appearance here, except that *A Japanese Lady* is all comedy. The principal character is a servant who masquerades as her mistress and succeeds in confusing her mistress' lover.

Madame Hanako's wonderful skill at expressing thought and emotion by pantomime was again evidenced in this play, and a dance which she interpolated was thoroughly delightful.

The third number on the programme was a French comedy, *The Van Dyck*, by Eugene Perinon and adapted by Cosmo Gordon Lennox. It was originally played at the Grand Guignol, in Paris. The principal character is a dilettante in art, John Peters, by name, who has a large collection of articles of vertu, more or less authentic. Among them is a Van Dyck about which there is very little doubt. Peters is visited by an eccentric individual, Arthur Blair-Woodingham, who praises the collection, excepting the Van Dyck. He suddenly becomes insane and is violently attacking Mr. Peters, when an old man arrives, announcing that he is a doctor from an insane asylum from which Woodingham has escaped. He is joined by several keepers, and Peters is asked to retire, as his presence excites the patient. As soon as Peters is out of the room, the patient, doctor and keepers proceed to strip the apartment of everything portable, leaving behind only the Van Dyck, about which Mr. Woodingham was skeptical.

Mr. Daly performed the role of Mr. Woodingham, and the remainder of the cast was as follows: John Peters, Holbrook Blinn; Dr. Porter, William Parke; Franka, W. Grew; Lanson, E. F. Gilpin.

On Thursday afternoon a special matinee was given for story writers, poets and other literary folk, of whom a large number was present.

Harlem Opera House—In the Bishop's Carriage.

In the Bishop's Carriage was given its first New York stock presentation last week, and the members of the Keith and Proctor company did full justice to Channing Pollock's interesting play. Beatrice Morgan had the leading role of Grace Olden, and played it with skill and effect. William A. Norton appeared in unusual advantage in the character part of Tom Dorgan and made it stand out vividly. John Craig as William Letimer was more than equal to the demands of the part. Emilie Melville as Mrs. Ramsey, Louise Randolph as Mrs. Monahan, Louise Brunelle as Nellie Ramsey, Ray Beveridge as Mrs. Letimer, Ethel Wright as Mrs. Wallace, George Howell as Edward Ramsey, William C. Carr as Bishop Van Wagener, and Dudley Hawley as Frederick Obermuller all did their share to make the performance pleasing. Others in the cast were Anne Huntington, Charles M. Gray, Loftus Husband, Everett Read, Robert Lee Hill, J. Francis Dillon, Herman Hirschberg, Ralph Irving, Martin J. Faust and J. K. Adams. The scenery was excellent and the play ran smoothly under the direction of Barry O'Neill. This week's attraction is *The Boys of Company B*.

Fifth Avenue—The Education of Mr. Pipp.

The Education of Mr. Pipp was the attraction last week, and was apparently much enjoyed by the regular patrons who attended in large numbers. Edna May Spooner was easy and natural as Ida Pipp, and Edwin Curtis played Mr. Pipp admirably. Oliver Grove was well suited with the role of Mrs. Pipp, and Jessie McAllister was a charming Julia. Augustus Phillips as John Willing played cleverly, and Harold Kennedy made an amusing Gerald Fitzgerald. Harriet Swearingin scored as Mrs. Filkins, and Ben F. Wilson as the Duke, Arthur Evers as the Count, and W. L. West as Congressman Filkins won their share of approval. This week's play is *The Masqueraders*.

Blaney's Lincoln Square—Faust.

Faust in English was offered by the Aborn Opera company last week to large audiences. As has been the case with the other operas presented by this company, the music was well sung and the acting was altogether satisfactory. Estelle Wentworth and Bertha M. Davis alternated as Marguerite, and Frederick M. Davidson and Henri M. Barron as Faust. H. L. Watrous sang Mephistopheles. Harry Luckstone played Valentin and Fritz von Busing appeared as Selbal. This week *The Bohemian Girl* is the bill. A voting contest has been arranged whereby the patrons of the house may select the operas they prefer to hear.

At Other Playhouses.

GARDEN.—May Robson in *The Rejuvenation of Aunt Mary* will open here to-night, Nov. 12. Her supporting company includes David Proctor, Nora O'Brien, Margaret Drew, Nina Saville, George Parks Fiske, Jack Storey, Francis Herblin, William Lewis, George A. Stevenson, Harry Crowley and George Hall.

THIRD AVENUE.—This theatre was closed on Nov. 2, the stock company not proving a paying venture.

FOURTEENTH STREET.—Through Death Valley, an unusually good melodrama, pleased the patrons of this house last week. This week, Bertha, the Sewing Machine Girl.

NEW STAR.—Fallen by the Wayside, formerly played under the title of *A Chorus Girl's Luck* in New York, did good business here last week. This week, Convict 999.

ASTOR.—Tom Jones replaced *A Yankee Tourist* at this house last night.

LYRIC.—Miss Pocahontas ended its engagement here Saturday night to make room for Mrs. Patrick Campbell in the following repertoire: Monday evening and Saturday matinee, *The Second Mrs. Tanqueray*; Tuesday and Thursday

evenings, *Magda*; Wednesday matinee and evening, *Hedda Gaurer*; Friday and Saturday evenings, *The Notorious Mrs. Elphinstone*.

AMERICAN.—The Gambler of the West was greeted by large audiences at this house last week. This week, Billy B. Van in *Patsy in Politics*.

GRAND OPERA HOUSE.—The Follies of 1907 was the attraction here last week. This week, Dustin Farnum in *The Ranger*.

WEST END.—Cecil Spooner, supported by an excellent company, delighted large audiences here last week in *The Girl in the Red Dress* and *The Dancer and the King*, in both of which plays she has been appearing for two seasons. This week, *Eight Bells*.

LIBERTY.—Henrietta Crossman in *The Christian Pilgrim* succeeded in the Rogers Brothers in Panama at this house last night.

THALIA.—Samuel Tormberg in *The Money Lender* was a popular attraction at this house last week. This week, Lew Welch in *The Shoemaker*.

METROPOLIS.—Lillian Mortimer in *Bunco in Arizona* was favorably received by large audiences at this house last week. This week, *The Spoilers*.

YORKVILLE.—Billy B. Van in *Patsy in Politics* supplied the audiences here with much merriment last week. This week, Florence Bindley in *The Street Singer*.

BELASCO.—The Rose of the Rancho ended its long run here Saturday night. Last night Blanche Bates began a limited engagement, playing *The Girl of the Golden West*.

GOSHIP.

The *Morals of Marcus* will follow *The Dairy Maids* at the Criterion, opening on Nov. 18.

Francis Wilson in *When Knights Were Bold* will move back to the Garrick on Nov. 18 for his farewell week. Artie will be withdrawn on Nov. 18.

The engagement of Robert Edison in *Classmates* at the Hudson Theatre has been extended to Dec. 1.

Ray Comstock and R. H. Burnside will produce *The Yankee Girl*, a new musical comedy, in December. The music is by Gustav Kerker.

Grace Cameron has joined *The Prince Chap*, playing the part of Claudia in the last act.

Alfred L. Dolson, last season manager for Mary Shaw in *Mrs. Warren's Profession*, is doing the press work ahead of Florence Roberts on her Pacific Coast tour.

Bruce Chesterman, for the past ten years a dramatic editor, and now connected with the *Times-Herald* of Richmond, Va., in that capacity, left on Nov. 5 for the far South, where he will remain until the New Year in the hope of regaining his health.

Al. H. Wilson will make his New York appearance in his new version of *Mets in the Alps* on Nov. 25.

Doddson Mitchell will be seen in the role of Helmar when Madame Nasimova revives *A Doll's House* at the Bijou on Nov. 18.

Dorothy Primrose, who played *Bess Starlight* in *The Girl of Eagle Ranch*, has resigned from the company and is now residing at her home in Little Rock, Ark. Her role is now being played by Mrs. Barwood.

Arthur Stanford, one of the principals in *The Haydn*, was knocked down by an automobile on Nov. 2, and was out of the cast for several days on account of the injuries he received.

Henrietta Crossman's new play, *The Christian Pilgrim*, will be the subject of discussion at the meeting of the Playgoers at the Hotel Astor next Sunday.

Arthur Rigby has succeeded Tom Lewis in the role of Washington Decey in *Hip! Hip! Ho! Ho!* at Weber's.

Isabella Lowe is playing *Bonnie in Coming Thro' the Rye*, No. 1 company.

The management of *The Top of the World* has arranged for a covered automobile to take children to and from the theatre in parties of twenty-five to see the matinee of the new musical extravaganza at the Majestic.

Encouraged by the general excellent average of business tendered his first-class attractions now touring, Ernest Shipman has decided to launch a Shakespearean company in the very near future.

Rehearsals of *Polly of the Circus* will soon be under way at Henderson's Music Hall, Coney Island. Besides Mabel Tallferro, the company will include John Findlay, Joseph Brennan, Malcolm Williams, James Cherry, J. Bertram Hollis, Herbert Ayling, W. Burton James, Guy Nichols, J. W. Benson, Mathilde Wilking, Desires Lazard, Jennie Weatherly and Mattie Ferguson.

Lucia Moore will begin her five years' contract under Ernest Shipman's management at Johnson, Pa., on Nov. 18 in *Alles-til-by-the-Fire*. She will cover territory through the South and West, where she has been a big favorite for years, touching such points as Memphis, Dallas, Fort Worth, New Orleans, etc. Eric Blind has been brought from London to repeat his successful characterization of Colonel Grey. Viola Knott will continue in the role of the Daughter.

Louise Ripley played the role of Cherry in *The Spoilers* in Boston the week of Oct. 25, having been called upon to play the part the last day of the engagement at the West End Theatre last week before.

Harry Von Tilzer and Barney Gerard have signed contracts by the terms of which Mr. Von Tilzer is to furnish the score and Mr. Gerard the book and lyrics for a musical comedy to be produced in New York, either in January or for a Spring production. The locale of the comedy is New York city, and the theme is one that promises to arouse as much discussion as did *The Man of the Hour*.

Clothes, the Hopwood-Pollock play in which Grace George appeared last season, will be sent on tour by William A. Brady this Fall, opening at Norfolk, Va., on Thanksgiving Day.

Claire Osmond, who played *Ace in Peer Gunt* with Richard Mansfield last season, has been engaged for an important role in *The Christian Pilgrim* with Henrietta Crossman.

His Honor the Mayor closed last Saturday night.

Leona Anderson, until recently under the management of Cohan and Harris, will sail for London this week to begin an engagement with a dramatic company.

William K. Semple is now press representative for the Berkeley Theatre and Arnold Daly.

During the illness of Arthur Stanford last week his part in *The Haydn* was played by Joseph Kaufman, his understudy.

The special matinee of Dr. *Wahr's Patient*, scheduled for this week at the Garrick, has been postponed until Nov. 19, at the same theatre.

Shipman and Colman are featuring J. Palmer Collins as Lachlan Campbell in *The Bonnie Brier Bush*. Mr. Collins has received many flattering notices from the press where he has played this season for the work he has done, being likened in appearance and manner to Mr. Stoddart, who preceded him.

During a recent engagement at Toledo, O., Florence Bindley, who is again starring this season in *The Street Singer*, under the direction of R. E. Forrester, donated some \$25 to the Newsboys' Home of that city. In an appreciative letter acknowledging the receipt of the donation, President Gunkel, of the National Newsboys' Association, informed Miss Bindley that she had been made an associate member of the organization, whose official emblem is the acorn.

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CRITICS TO BLAME?

TAKKINGTON BAKER, dramatic editor of the Indianapolis News, supplements the ideas of W. L. HUBBARD, dramatic editor of the Chicago Tribune, treated by THE MIRROR recently, as to the lack of offerings of solid worth in the theatre to-day, with special reference to the causes. In the discussion of the state of the theatre that has of late attracted attention, managers and playwrights have been blamed in some quarters and actors and the public have been held responsible in others. Mr. BAKER finds a new set of persons upon whom to lay responsibility in the critics, and attributes much of that in the theatre that inspires pessimism to the present unsettled, undefined and vague standing of criticism itself. He believes that conditions will not change until this vagueness and uncertainty in criticism is removed and criticism shows its legitimate function or that which stands for criticism in the press becomes a mere report of theatrical events. After treating the various theories that involve everybody else associated with the stage—including the public—Mr. BAKER says:

In a final analysis, if the blame can be attached to any one more than to another of the elements that have contributed to the present deplorable condition, the critic must be singled out as the most responsible of all. The simple truth is, he, as much as the manager and more than the playwright and the actor, has truckled to the old slogan, "Give the public what it wants." Perhaps, however, it were better that we blamed criticism rather than the critic. And newspaper criticism more than any other kind. Too often it is entrusted to writers who can do no more than report—not criticize—a performance. Their only means of judging the worth of a production is to measure the applause of the audience, and this, of course, means running, like a rabbit, in a circle. The audience is told what it probably knew already, that the play pleased it, but it is not told why, or if it did not please it, again, not why. And the third element of the critic's equation is ignored altogether—that is, whether the pleasure or the displeasure of the audience was justified. What the average newspaper critic has been doing for newspaper readers is a service the readers can perform for themselves, and, for that matter,

do perform. Every spectator witnessing a performance is a dramatic critic—of the sort known as "impressionistic." And, unfortunately, of this same sort, too, are too many of the critics. They get their cue, not from the play, but from the audience. There is the foundation of much of the present evil. From one viewpoint there is not enough importance attached to theatrical criticism by the press, the public or the critic. The newspaper is at fault, first, for intrusting the work to writers not equipped by nature, experience or education to undertake it; the public is at fault for not giving serious consideration to what a competent critic has to say, and the competent critic, in his turn, is to blame for not assuming a more serious view of his work and its purpose. If, as taken from the other viewpoint, it is the critic's business to do no more than report what he sees and hears—as he might report a cock fight or a fox hunt—then, as criticism is now interpreted, too much importance, rather than too little, is allowed it.

Mr. BAKER believes that the playgoer should do his part, but insists that if the status of criticism were more clearly defined, and if critics measured more nearly to the standard, there would be an improvement in the theatre without delay. "The playgoer would soon learn—having his attention called to the facts—to appraise for himself at their true value the worthless productions which now amuse him, and he would no longer find entertainment in them. He would demand something better. The critic's duty, therefore, is to cease following the crowd, as he has been doing, cease catering for the senseless approval that comes, for the moment, with complete agreement with the crowd, and to begin to lead—to lead to an appreciation of good things, pointing out why they are good, and others bad, until they are appreciated, and to make so plain and evident the faults, flimsiness, lack of art, want of substance and worth of the poor plays that they no longer seem worth while."

There is no doubt as to the pertinency of these strictures on average criticism, nor is there any doubt that if criticism generally should exercise its legitimate function it would better all things to which it relates.

THE GROUNDS OF PROTEST.

THE grounds upon which distinguished English authors and others petition the Prime Minister for an abolition of the British censorship of plays are pertinent and interesting. The protest is thus formulated:

The undersigned dramatic authors protest against the present censorship of plays, an office instituted for political and not for the so-called moral ends to which it is perverted; an office autocratic in procedure, opposed to the spirit of the Constitution, contrary to common justice and to common sense.

They protest against the power lodged in the hands of a single official—who judges without a public hearing, and against whose dictum there is no appeal—to cast a slur on the good name and destroy the means of livelihood of any member of an honorable calling.

They assert that the censorship has not been exercised in the interests of morality; and that the public, through their proper representatives, are the best judges of their own morals.

They ask that they be freed from the menace hanging over every dramatist, of having the work and the proceeds of his work destroyed at a pen's stroke by the arbitrary action of a single official neither responsible to Parliament nor amenable to law.

They ask that their art be placed on the same footing as every other art. They ask that they themselves be placed in a position enjoyed under the law by every other citizen. To these ends they claim that the licensing of plays should be abolished. The public is already sufficiently assured against managerial misconduct by the present yearly licensing of theatres, which remains untouched by the measure of justice here demanded.

This certainly is a terse and cogent statement of the matter, and backed as it is by the names and influence of a large body of men representative of the theatre and kindred arts, it should carry its purpose against an office that was created in another age on premises unrelated to the modern idea of artistic freedom.

A YOUNG HUNGARIAN 'CELLIST.

Arnold Foldes, a young Hungarian 'cellist, gave an introductory recital at Mendelssohn Hall on the evening of Nov. 5. His programme included a sonata by Marcello, Goldmann's A minor concerto, an aria by Lotli and Papper's Spinnelli, concluding with an arrangement by Mr. Foldes of the Moon Sonata on the A string by Paganini. His performance of these numbers showed a wide range and great powers of technique, as well as a varied yet always beautiful tone. He was assisted by Cecilia Winter, who rendered a group of songs by MacDowell.

SHEEHAN OPERA COMPANY DISBANDED.

The Joseph Sheehan Opera company was disbanded at St. Louis on Nov. 2. Unsatisfactory business was the cause, the receipts having fallen below the expenses for many weeks, and it was impossible to meet the payroll promptly. An attachment brought by the Great Western Printing Company, served during the matinee on Nov. 2, brought an end to the company's career. Mr. Sheehan and Edward M. Beck, his manager, state that they lost more than \$5,000 in cash on the venture and \$3,000 more in bills payable.

AMERICAN ACADEMY NATINEE.

On Thursday afternoon, Nov. 14, the American Academy of Dramatic Arts will produce four plays for the first time in this country at the Empire Theatre. The programme will consist of three one-act plays, When Love Is Young, by Llewellyn G. Humphreys; The Tempest in the Shade, by Gerolamo Enrico Nani; and Antoinette's Holiday, by Edouard Noel; and the two-act play, The Return of Deborah, by Emilie H. Callaway.

SAPPHO.

(Editorial, Rochester Post-Express, Nov. 8.)

According to Plato, Sappho was the "Tenth Muse," and he calls her one of the most eminent writers of the olden times. If Plato had been William Winter and dramatic critic of the New York Tribune, he would have known better. Thanks to Mr. Winter's keener insight into character and more intimate knowledge of the subject, we are able to learn that Sappho, the woman whom a hundred poets have sung, was "an infamous degenerate." It is true that Aristotle, who lived more than two thousand years nearer to Sappho than we do, ranked her on an equality with Homer; and Aristotle is a judge, even in matters of the drama, before whom the fault-finding scribe performs must bow. But then we live in an age in which all things are becoming known and doubtless Mr. Winter in damning this great woman as a courtesan and worse has sources of knowledge denied to most folks. The great German scholar, Friedrich Gottlieb Welcher, investigated the stories of gallantry imputed to Sappho with all the intense painstaking of Teutonic scholarship, and as the result of his researches declared that the stories were calumnies. But then, Mr. Winter is not subject to the limitations which beset the investigators of the Fatherland. He goes to the comedians who wrote about a century after Sappho's death and, from their unbiassed pages, culls his facts concerning her whom the golden tongued Alcous, her contemporary, called "Violet-weaving, pure, sweet smiling Sappho." These same comedians were so lost to a sense of decency, that the greatest of them, Aristophanes, introduced Socrates discoursing to his disciples of the immortality of the soul. While his mock self was plattitudinizing on the stage, the real Socrates sat in the audience. Sappho, for these gentry, was fair game; she was the type of the emancipated woman, who had broken the restraints of the gynaeceum and flaunted her amours at large. A careful critic would ask what the great ones of antiquity said of Sappho, not delve into the much heap of comedy; but "careful" is not a word which can be used in respect of Mr. Winter. He saw before him a new drama, a drama in poetry, by a young man, Percy MacKaye, with Sappho for heroine and because it did not seem to him to be as good as Shakespeare, he must needs damn it—not directly—that would challenge a controversy, but by trailing across the path the false scent of impropriety. For Mr. Winter is one of the defenders of the purity of the drama and can detect a noxious fume in innocence itself.

When Sappho's brother, Charaxus, fell in love with the courtesan, Rhodope, Sappho satirized him unmercifully. Does this suggest the infamous degenerate? If there be any literary court of equity in the next world, William Winter will be made to read all his own writings to expiate that one phrase. Catullus translated Sappho into fluent Latin; Horace imitated her; in our own day John Addington Symonds said that "of all the illustrious artists of antiquity, Sappho is the one whose every word has a peculiar and unmistakable grace, the seal of absolute perfection and illimitable grace." Can grace and perfection be the product of a polluted soul? Perish the thought. People may murmur the name of Oscar Wilde, but his work stinks in the nostrils, while the verse of Sappho has the purity of the heavens and the sea. The ancients called her "The Poetess," as they called Homer "The Poet." Would they have thus honored a shameless wanton, such as this prejudiced New Yorker would have us believe Sappho was? If Alcous could have had her for a wife he would gladly have married her. But there was too much dissimilarity between their ages. Longinus, of whom it has been said that he wrote of the sublime in a style worthy of the subject—cited her ode to Anactoria as an example of the sublime that has never been surpassed. Is sublimity an outcome of degeneracy? The Greeks credit her with the discovery of the iambic pentameter; they also say that she invented the plectrum. Sure it is that she taught the women of Lesbos to sing at the festivals of the gods. Would the Greeks, so punctiliously correct in all matters pertaining to the service of the immortals, have permitted this important duty to devolve on "an infamous degenerate?" Perhaps Mr. Winter, with his fund of information concerning Sappho, hitherto unreached by the great scholars, will enlighten us on the subject. Meanwhile lovers of immortal poetry will read her verse addressed to Evening and love it as the product of a pure soul:

O Hespera, thou bringest all things home;
All that the garish day hath scattered wide:
The sheep, the goat, back to the welcome fold,
Thou bring'st at the child back to his mother's side.
Degeneracy never yet conceived verse pure as this, nor yet lines as peacefully mirroring the charms of nature as the following quatrain, which must have been in Milton's mind when he wrote that beautiful description of the rising of the moon:

The stars around the lovely moon
Fade back and vanish very soon;
When round and full her silvery face
Swims into sight and lights all space.
A last example will serve to show how normally beautiful a thing love was to this Grecian poetess, whom Mr. Winter so wantonly maligns:
O! my sweet mother 'tis in vain;
I cannot weave as once I wove;
So withered is my heart and brain
With thinking of the youth I love.

KELCEY-SHANNON TOUR.

Herbert Kelcey and Effie Shannon, after playing a special matinee engagement at New Britain, Conn., will make a flying trip through the principal cities of the South to New Orleans and Pacific Coast points in The Walls of Jericho, which has never been in Western territory, and will be introduced by these artists on this tour. Their present success, Bridge, will also be offered as a special attraction.

NEW COMIC OPERA.

L. Frank Baum, composer of The Wizard of Oz, has just finished a new comic opera entitled Ooma of Oz, to be produced by the American Extravaganza company. Several of The Wizard of Oz characters appear in the new piece, and a number of additional creatures as grotesque as the Scarecrow and the Tin Woodman.

AN AERIAL INCENTIVE.

Frederic Thompson, the owner of Luna Park, will next summer offer a prize of \$25,000 to the serial navigator who successfully makes the trip from Port George, at the Aerodrome Park, to Luna Park, Coney Island, and return.

PERSONAL.



Photo White, N. Y.

BEERY.—The above is a picture of Wallace Beery, who was temporarily elevated to the position of star of a Yankee Tourist during the absence of Raymond Hitchcock.

MASON.—John Mason will appear in his new play, The Witching Hour, at the Hackett Theatre on November 18.

FARRAR.—Geraldine Farrar has denied the reported interviews from Berlin, which quoted her as saying that there was no art in America.

O'NEILL.—James O'Neill has added Julius Caesar to his repertoire, appearing in the role of Mark Antony. Norman Hackett is the Cassius, and Charles D. Herman, Brutus.

IRVING.—Henry B. Irving is publishing a volume of dramatic and historical essays, entitled "Occasional Papers," including two essays, a paper on "The Art and Status of the Actor," and some studies in criminal motive.

FOLLOCK.—Channing Pollock's play, The Little Grey Lady, will be produced next month at the Royal Theatre, Copenhagen. The adaptation is by Sten Drewson.

CAMPBELL.—Mrs. Patrick Campbell arrived on the Lusitania last Saturday morning, to begin her American tour with a week's engagement at the Lyric Theatre, beginning last night. She will return to New York for a longer engagement in the Spring.

NORDICA.—Madame Nordica has invited Herr Ernest von Pomarr, director of the Bavarian Court Theatre, Munich, to become her artistic adviser during the construction of the American Beyreuth Theatre.

HACKETT.—James K. Hackett made his first appearance in John Glyde's Honor at Milwaukee, Wis., on Nov. 4.

DRESSER.—Louise Dresser introduced a new song entitled "The Minstrel Girl" in The Girl Behind the Counter last week.

JEFFERSON.—Mrs. Joseph Jefferson, widow of the distinguished actor, is seriously ill at a private hospital in New York City. She recently underwent an operation, from which she is slowly recovering.

HELD.—Anna Held fainted in her dressing room at the Chestnut Street Theatre, Philadelphia, last Thursday night. Physicians said she was suffering from a nervous breakdown, which will keep her from the stage for a short time.

JANIS.—Elsie Janis has written to all the actors she has imitated, asking them to visit her at the Knickerbocker Theatre to see themselves caricatured in The Hoyden.

PRICE.—E. D. Price has taken charge of the publicity department for Brady and Grier, in association with Frederick Doughey.

HARE-WYNDHAM.—Sir Charles Wyndham and John Hare have been "commanded" by King Edward to give performances at Windsor Castle during the visit of the Kaiser next month.

JOHNSON.—Owen Johnson, author of several novels and many short stories, is the author of the new play, The Comet, in which Madame Nazimova is to appear next month.

SANTLEY.—Charles Santley, the English baritone singer, had conferred on him the honor of knighthood on the occasion of King Edward's birthday, Nov. 8.

MARLOWE.—Julia Marlowe arrived in New York on the Lusitania last Friday. She brings a new Cornish play which she expects to produce before the end of the season. Her tour in repertoire will begin next month.

ALLEN.—Viola Allen has been invited to play the leading role in the London premier of Henri Bernstein's play, Le Bercail (The Fold), which Miss Allen will produce in this country late next month. The London production will take place on Dec. 2.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

JOHN RHODES, Joplin, Mo.: Adeline Patti was married to Marquis de Caux in 1888.

MISS M. BROWN: The Moccus of Marcus will probably be played in both of the cities you mention. We cannot tell when.

M. R. B., New York City: Flora Zabelle took the part of Sadie Collins, the village flirt, in Easy Dawson, produced at Wallace's Theatre, Aug. 22, 1905.

W. H., New York City: Back numbers of THE MIRROR with obituaries of the following can be obtained at this office: Mrs. John Gilbert, May 7, 1895; William Davidge, Feb. 4, 1899; Madame Rhea, June 3, 1899; John L. Toole, Aug. 11, 1906; Daniel R. Bandmann, Dec. 2, 1906. The business office of The Mirror will furnish prices on application.

R. S. L., Denver: No, Hamlet was not fat. The line spoken by the Queen in the duel scene in the last act, referring to Hamlet in which she says, "He's fat and scant of breath," was inserted for Richard Burbage, who was fat and who first played the part. He was compelled to rest in the midst of the duel and wipe the perspiration from his face.

THE USHER



On the evening of Nov. 5, McVicker's theatre, Chicago, celebrated its golden anniversary. The house opened fifty years ago, and it has the wonderful record of but two "dark" periods in regular seasons during that period. The first time it was closed was after the great fire of 1871, and the second was following the Iroquois disaster, when all Chicago theatres were closed by order of the mayor.

The original McVicker's Theatre has been replaced by a new building on the same site. Its opening, fifty years ago, was signalized by a production of *The Honeymoon*, with "Handsome Harry" Perry as leading man. On the occasion of the celebration of the fiftieth anniversary Charles J. Hunt occupied a seat as a guest of the management. He was the only person present that had attended the original opening. Mr. Hunt, who is in his seventy-seventh year, was an actor in the old Levi North Theatre on Monroe Street at the time.

"McVicker's," says the *Inter-Ocean*, "has been the scene of some real tragedies. It was from its stage that John McCullough made his farewell address to the public on Oct. 6, 1884, after which he tottered—a mental wreck—into the arms of Joseph Haworth, his leading man. Edwin Booth was shot at there in 1872, by Mark Gray, a crank, who was afterward proved insane. During World's Fair year, when Denman Thompson's Old Homestead was having the run, George A. Bean, Sr., the veteran actor and close friend of Thompson's, died during the performance. He was found dead in his dressing-room, where he had been awaiting his cue."

James H. McVicker, the former owner of the house, died March 7, 1896, and Jacob Litt, whose estate still holds the lease, assumed control. During the Civil War Mr. McVicker, who was intensely patriotic, kept a cut of the flag and the motto, "The Union Forever," at the head of his programme, and "The Star Spangled Banner" and other war airs were played at each performance. He gave the east storeroom connected with the theatre over to the women as a workroom in which they could prepare lint, bandages, and other needful things for the soldiers.

A writer in the *Providence Tribune* is dealing interestingly with reminiscences of the early theatres in that city.

Most or all of the early theatres of Providence were burned after shorter or larger service in the field of amusement. One of the theatres was on the site of the present Masonic Temple, and was refashioned from one of the early Baptist churches of the city. The bell, left in the tower after devotion of the building to theatre purposes, was long used as a fire alarm, and is now in the tower of one of the local fire-engine houses.

This old theatre, converted from a church, was "brilliantly illuminated with Starr's celebrated lamps and chemical oil." The tallow dip of course was the primitive means of light, and this was superseded by odorless whale oil. Afterward a fluid called "camphre" was employed, giving way finally to more modern means of illumination.

The first theatre in Providence was sold in 1832 to Grace Church, and the later transfer of a church for theatre purposes noted, evened up matters. In 1848 the Providence Museum was erected, and in its name and alleged purpose it emphasized the hypocrisy of the times, as originally did the Boston Museum and Barnum's Museum, in New York. So-called "respectable" persons in those days would not go to a theatre as such. The Boston Museum management, as well as Barnum, met this situation by exhibiting curious things in ante-rooms, reserving the auditorium proper, first, for concerts and the like, and finally, for plays.

The Providence Museum, starting with the same idea, failed utterly to live up to it, probably because it was found to be unnecessary. In the front was a large hall and gallery, intended to accommodate the curiosities of the "museum," while the auditorium and stage occupied the rear portion of the building. The "curiosities" were never installed, though the theatre opened and flourished; and later a billiard hall was made of the part intended for the museum.

A popular and young musical comedy star in London has written her autobiography, apparently in response to public request, and a New York newspaper the other day printed a cablegram from London chronicling the event and extracting from the work a day's diary as "typical of the day of a successful musical comedy artist."

The day's activities, as set down by the young woman herself, included three visits to

a theatrical dressmaker; two visits to her own dressmaker; measurements for theatrical shoes; measurements for private footwear; six hours at the theatrical photographer's; four hours at rehearsals; time devoted to business in connection with her appearance in a Christmas pantomime; two visits to theatrical milliners; a visit to a song-writer to try over new songs; an hour's practice of two new dances; signing 300 picture postal cards; and replies to thirty-four letters.

This should dispose of the notion that even a musical comedy artist has an easy life; and no doubt it would in some measure tend to discourage many young women who pine for the stage if this particular artist would faithfully set down a typical day's experience and labors of the period preceding recognition and success.

Emma R. Steiner, the correspondent for *THE MIRROR* at Nome, Alaska, is coming out to the States this Autumn, to exhibit moving pictures of Seward Peninsula, showing native scenes, including the walrus hunt, which ought to be a novelty.

Miss Steiner has secured a substitute to act at Nome for *THE MIRROR*, and this journal will continue to record the occasional theatrical doings in that centre of a remote activity, the letters to be sent out over the ice by dog teams.

The regular theatrical season is now over for the year at Nome; but there will be entertainments and performances organized now and then by members of the profession who are domiciled in that rich land for mining purposes, a number of them working their own claims and locations. Of course they are in Alaska for riches, if they can achieve riches; and their turning to professional labors now and then is more for the amusement of themselves and their fellows in industry than for any material advantage they may gain.

MAY TULLY.

May Tully, whose picture appears on the front page of this week's *MIRROR*, is a young actress who has come to the front with great rapidity. For several months past she has been appearing with the greatest possible success in the leading vaudeville houses in a one-act play, called *Stop, Look and Listen*, written by Matthew White, Jr., in which she impersonates an ambitious young actress who is stranded in a village far from New York. She meets a stage-struck village lassie who is on her way to the metropolis to join the profession. The girl agrees to give a sample of her talents for the actress by attempting to play a part. She is hopelessly amateurish, and the actress shows her how the part should be played, and the result is that she decides to remain on the farm. In the sketch, in addition to doing a few short imitations, Miss Tully has an opportunity to show her skill as an emotional actress, and her powerful work in this little scene has won for her many encomiums. *Stop, Look and Listen* has made such a good impression, owing to Miss Tully's work, that Mr. White is now at work elaborating it into a three-act comedy-drama, with a view to placing Miss Tully in the dramatic field as a full-fledged star. She is under the personal direction of Harry Leonhardt, who saw in the beginning of her career that she had unusual talent, and who is also responsible for the effective staging of Mr. White's play.

THE MANSFIELD PLAYERS.

The Mansfield Players, a new organization, under the direction of Harold Brooks Franklin, made their debut on the afternoon and evening of Nov. 3 in the auditorium of the Young Men's Hebrew Association in Facing the Music, a farce in three acts, which was enthusiastically received by the audience. The play was given by a company of good players. John J. Franklin, who played the leading role, seemed to be particularly suited for that part. Others in the cast were: James Lennon, Morris Levine, Harry Gould, Herman H. Swin, Dinah Horvit, Ruth Rosenberg and Marie Rosenweig. This play is the first of a series that is to be given by this organization, which consists of both amateur and professional players. The next play, *Sweet Lavender*, will be given early in December.

AT THE CHILDREN'S THEATRE.

An invitation performance of *The Prince and the Pauper* will be given at the Children's Theatre of the Educational Alliance on the evening of Nov. 19. Among the distinguished persons who are expected to form part of the audience are Mark Twain, President Eliot of Harvard, President G. Stanley Hall of Clark University, Prof. Brander Matthews of Columbia, Mr. and Mrs. Everett P. Wheeler, Mr. and Mrs. Jacob H. Schiff, Mrs. Schuyler Van Rensselaer, Mrs. Lorillard Spencer, Bishop Potter and Mrs. Potter, Senator Dewey and Mrs. Dewey, Mr. and Mrs. S. R. Guggenheim, Mrs. W. B. Rice, P. F. Collier and Arthur Von Briesen.

BLANEY'S SCHOOL OF ACTING.

Charles E. Blaney has arranged to establish a school of acting at the Lincoln Square Theatre to train players for his melodramas. The school will be opened next Monday night. M. S. Schlesinger, the manager of this theatre, will examine the applicants. It is announced that there will be four instructors at the school, and visits will be made to it from time to time by members of the dramatic profession. The pupils will attend afternoon performances at the Lincoln Square every week. Cecil Spooner, Lottie Williams, Harry Clay Blaney and W. H. Turner will deliver lectures there.

MARGARET ANGLIN'S REPERTOIRE.

Margaret Anglin's repertoire, when she goes to Australia in the Spring, will contain a new play by Fred F. Schreder, which has been written for her and of which Miss Anglin is very hopeful. Other plays will be a dramatization of Margaret Deland's novel, "The Awakening of Helena Ritchie," *The Thief*, Zola, new versions of two famous Hugo plays, *Camille*, Shakespearean comedies and tragedies, a few of the old comedies and a new comedy by an English author. Miss Anglin's partnership with the Shuberts and Henry Miller will end in February, 1908, and she will leave for Australia in March.

JOE WELCH ASKS INJUNCTION.

Joe Welch, whose real name is Wolinsky, has asked Supreme Court Justice O'Gorman to restrain Lew Friedman, his nephew, from appearing in the play of *The Shoemaker* under the name of Lew Welch. In his petition Joe Welch claims to have a legal right to that appellation, and that its use by another in connection with the play tends to deceive the public. Counsel for Gus Hill, Lew Welch's manager, claimed that Joe Welch had broken his contract and that the present incumbent of the role had been engaged to fill the vacancy. Decision was reserved.

AUSTRALIAN THEATRICALS.

Out-of-Doors Attractions Open—Many Good Plays in Sydney—Prospects for the Warm Season.

(Special Correspondence of *The Mirror*.)

Sydney, N. S. W., Oct. 1.—Things theatrical jog along without any very material change for better or worse, though with the advent of warm weather open air amusement will be bound to affect the regular theatres. William Anderson has already announced the reopening of Wonderland City, the Australian Coney Island, at Bondi, a seaside suburb of Sydney. A syndicate has been recently formed to reopen the Coogee Aquarium and grounds on lines similar to Anderson's Wonderland City.

The principal attraction of late has been Andrew Mack, who has been playing to splendid business at Her Majesty's Theatre. Tom Moore, *The Way to Kenmare*, and *The Ragged Earl* have all proved popular bills, and on Saturday the star will appear as Gerald Fitzgerald in *Jack Shannon*, to be followed after a six nights' run by Eileen Ashmore.

At the Theatre Royal, Harcourt Beatty and Madge McIntosh, the bright particular stars of Meynell and Gunn's combination, have done well in the military drama, *Her Love Against the World*, by Walter Howard. Their coming was preceded by a short revival of *The Fatal Wedding*.

At the Palace, Florence Baines has proved very successful in *Miss Lancashire, Ltd.*, and her sixtieth Sydney performance will conclude the present season. *The Yellow Peril*, an Anglo-Chinese drama, which has recently toured New Zealand with success, will follow the Baines season at this theatre.

At the Criterion Theatre Edwin Geach has, by arrangement with J. C. Williamson, been producing *Human Hearts*, in which a new arrival to Australia, Ernest Leicester, has made a very favorable impression on our playgoers.

William Anderson's company, headed by Eugene Duggan, will on Saturday next appear at the Criterion in the Australian drama, *The Southern Cross*, in which are depicted many stirring scenes of old Australian days.

Harry Rickards' Tivoli and James Brennan's National Amphitheatre continue to do the largest business in vaudeville and variety entertainments, though a host of smaller shows are making a fair bid for popularity. At the Tivoli Hayman and Franklin, the clever Hebrew impersonators, are a draw, and others in a good all-round bill are Price and Revaut, Ernesto, Nellie Kilburn, and Lottie Kay.

Signor Hason, for so many years conductor of the Sydney Philharmonic and amateur orchestral societies, is returning to his native Italy, and has had a tremendous send-off. In addition to many valuable presents a check for 5000 was presented to him by the Sydney citizens. Herr Gustav Slapoffski, who has been associated with George Musgrove's operatic ventures and English Carlo Rosa company, has accepted the conductorship of the Orchestral Society, and Mr. Joseph Bradley has been chosen out of fifty applicants in England to succeed Signor Hason as conductor of the Philharmonic Society. Mr. Bradley comes to us with very high credentials, having for the past twenty years conducted the Glasgow Choral Union, and prior to that was for six years connected with the Halle Concerts in Manchester, England, under the late Sir Charles Hallé.

Tittell Brune returns to your side by to-day's mail steamer. Few Americans have made such an antipodean success as has this lady. Thomas Kingston, who has been associated with her as juvenile lead, will appear in Brewster's *Millions*.

The plans are out for a new theatre in Melbourne. Charles Moore, the clever little Australian, who has proved her worth in London and the English provinces, is returning to Australia under engagement to her old manager, J. C. Williamson.

Clara Butt and Kennerly Rumford have had a highly successful concert season in Melbourne, and are now in Sydney, where their season commences on Saturday next.

The Bosses of the Barn Band is again in Sydney and giving a series of concerts at the Sydney cricket ground. The success achieved by this band in Australia and New Zealand should be noted by Sousa's Band, which would be assured of a great reception on this side.

Bland Holt's company is appearing at the Royal, Melbourne, in *The Great Rescue*. Charles Holloway's company is at the Bijou Theatre with *Why Women Sin*. The Dairy Maids is the attraction at Her Majesty's Theatre. At Rickard's Melbourne Opera House a good bill includes the Four Geraldts, very clever club jugglers, and Raffles, the amateur crackman, draws well at the Princess Theatre. E. Newton Daily.

SOUTH AFRICA.

Mrs. James Brown Potter—Good Company at the Empire Palace of Varieties.

(Special Correspondence of *The Mirror*.)

JOHANNESBURG, Oct. 6.—Mrs. James Brown Potter and company, who are appearing in Johannesburg for a very short season, appeared last night in *La Belle Marcellaine*. The plot centers around some definite attacks on the life of Napoleon by a number of Royalists, with one Marquis de Tellemont at their head. The Marquis de Tellemont disguises himself as an innkeeper, installs himself at an inn, and also places his young wife there as hostess; all in order to more enable him to murder Napoleon. His wife, known as the Belle Marcellaine, is unaware of his plans, but there she falls in love with one of Napoleon's side-de-camps, Captain Roger Criseno. The barrel of gunpowder explodes, but it fails to kill Napoleon, but blows the inn to pieces. It is supposed to have killed De Tellemont, and different fractions of his body are produced as a proof of his death. Through a side door, however, he appears, and explains to his wife that he is not dead, but tells her to pretend to believe the report and to keep his secret. This ends the first act.

In the second act the Marquis de Tellemont is seen to enter as a confidential servant of the Minister of Police. Attempt after attempt is made upon Napoleon's life, and in his endeavor to end this he stumbles up against evidence of De Tellemont being alive. To make himself quite certain of this he forces De Tellemont's wife to marry Criseno, hoping to find out the whereabouts of her first husband. But in this he fails. Criseno has been forced by his wife to promise, if she told him the secret, he would not reveal it, and then Criseno is imprisoned, his wife being kept under watch. De Tellemont finally attempts to put Napoleon out of the way by having a duplicate send him a box made the same as Napoleon's own, in which he puts poison, but his attempts are thwarted by Jeanne, alias La Belle Marcellaine, alias Madame Lecanade, alias Marquise De Tellemont, alias Madame Criseno. At this stage the Marquis is killed in a duel by Colonel Rapp. Captain Criseno is made a general, and the play winds up very satisfactorily.

A. G. Poulton's Napoleon was exceedingly good. Chas. M. Daly as De Tellemont, and Charles A. Doran as Captain Roger Criseno both gave a very good account of themselves. Mrs. Brown Potter, the world-famed tragedienne, was everything that could be expected. The house was very appreciative of her splendid acting.

At the Empire Palace of Varieties there is a very good company. Tivoli, the great American ventriloquist, who appeared with his automata, played right up to the reputation that preceded him. Hal Forde is an immaculately attired comedian, with a smart style and a strong, agreeable voice. The Souffloids do a truly remarkable whirlwind dancing act. The turn is not very long but good. The Brothers Martine, both of them acrobats, are very amusing. Grace Graham, as Marie Empress, has made a big hit over her song, "Just a Little Bit." Leah Russell, Paul Spadoni, Osborne and Brooks and Teresa da Silva lend their first class aid to a good bill. F. R. Dineley.

GRETCHEN HARTMAN.



Photo by Ford.

This is a picture of Gretchen Hartman as Cosette, a role in which she won much critical praise last season while appearing with Wilton Lachay in *The Law and the Man*. Gretchen has already played several parts, always to the intense satisfaction of her auditors. She has been an actress only three years, having begun when she was seven years old. Her first part was as Eva in a stock company playing *Uncle Tom's Cabin*. After that she appeared in other stock plays wherever there was a part calling for a little girl or a little boy. Her last engagement was in *The Quickhounds*, which recently closed. J. M. Allison, manager for the Shuberts, made little Gretchen an offer to play one of the leading parts in *The Top o' th' World*, but the engagement could not be accepted on account of objections from the Gerry Society. It is probable that these objections may be overcome, and in that case Mr. Allison has renewed the offer.

FRIARS GIVE DINNER TO DAVID BELASCO.

At the Hotel Astor last Friday night, the Friars, an organization of theatrical press agents, gave a dinner to David Belasco in honor of his twenty-fifth year as dramatist and manager in New York. There were 300 of the Friars and their guests present, among whom were the following: David Belasco, T. Hitchcock, the Japanese wrestling champion, James S. McNeill, Thomas Dixon, Jr., Charles M. Egan, J. C. Williamson, Renold Wolf, David Wardell, Victor Herbert, Percy Winter, Louis M. Field, Acton Davies, James L. Ford, Ted B. Martin, Harry Lander, Jerome K. Jerome, Channing Pollock and Herbert Standing. Senator Albert J. Beveridge was unable to attend and sent a telegram of regret. Mr. Belasco made a speech, in which he said in part:

"I don't in the least mind your stealing my business. It is not often that I get the center of the stage, and in twenty-five years I have captured the spotlight. Frankly, I am embarrassed. Embarrassed not so much by the fine construction of this little comedy as by the reception I have received from your hands and hearts."

"I should like to say how much I value this tender expression coming from you boys, how much it means to me; but more words seem worse than useless. It is worth something to a man to discover that his years of earnest work for a profession we all love and an art we all cherish may be made the cause of such a gathering as this. It is one of the proudest moments of my life. There have been other audiences which have generously bestowed approval, there have been other nights which have given me untold happiness, but what audience in my own experience ever held so many friends—real, genuine friends—or ever measured up, man for man, to such a standard? It is a proud night—a night I shall never forget—which makes me so honored by the Friars."

"I wonder if you realize the great good which results in its broadest sense by press work that is bright, wholesome and not undignified—the sort of press work the very men who sit before me now have invented and which has gained the respect not only of the theatrical but of the newspaper world. Your point of view, standing as the connecting link between the stage and the press, between the manager and the public, is invaluable. Your opinions and your advice are not to be passed by, and the manager who is wise enough to heed them is apt to make fewer mistakes. For every true showman in his heart of hearts must have first of all the press agent instinct. He cannot hope to succeed without it. Otherwise he can never understand his public and he can never make that powerful appeal so necessary to his success."

Speeches were made by other guests, and a feature of the dinner was a chime of cow bells, thunder and lightning and a well trained spotlight directed at Mr. Belasco.

GERMAN DRAMA AT COLUMBIA.

The Germanistic Society of America has arranged a series of lectures on "German Dramatists of the Nineteenth Century," to be delivered in Havemeyer Hall, Columbia University, on Thursday afternoons at 4.30 o'clock, beginning on Nov. 7 and continuing on successive Thursdays until March 9. The subjects of the lectures, with the names of the university professors who will deliver them, are as follows: "Kleist," Prof. Karl Detley Jensen, Bryn Mawr; "Grillparzer," Prof. Calvin Thomas, Columbia; "Grabbe," Prof. Robert Herndon Fife, Jr., Wesleyan; "Hebbel," Prof. Camille von Klenze, Brown; "Ludwig," Prof. Max Friedrich Blau, Princeton; "Freytag," Prof. Marion Dexter Learned, Pennsylvania; "Ansoengruber," Prof. John Firman Coar, Adelphi; "Sudermann," Prof. Carl Knortz, Tarrytown, N. Y.; "Faulstich," Prof. William Addison Hervey, Columbia; "Hauptmann," Prof. Rudolph Tombo, Jr., Columbia. The lectures will be given in German.

RAYMOND HITCHCOCK RETURNS.

Raymond Hitchcock returned to his role in *A Yankee Tourist* on Nov. 6. He said he had been suffering from a nervous breakdown and had remained in seclusion in New York to rest for a week. Before going to the theatre he went to the District Attorney's office and permitted himself to be formally arrested. Bail in \$7,500 was given by Martin Engel, and Mr. Hitchcock was released in time for the matinee. At a hearing before Magistrate Wable on Thursday afternoon the cash bail of \$3,000 put up at the time of his first arrest was returned. A Yankee Tourist ended its run at the Astor Theatre Saturday night, and will be started on a road tour at Pittsfield, Mass., on Nov. 23, with Mr. Hitchcock as star.

FAMOUS PRIMA DONNA DEAD.

Vicentiano Vigier, formerly Sophia Cruvell, once a famous prima donna, died at Nice, France, on Nov. 6. She originated the leading roles in Verdi's *Ermani* and *Attila*.

TELEGRAPHIC NEWS

CHICAGO

Manicelli's Engagement—Grand Opera—Forty-five Minutes from Broadway—Gossip.

(Special to The Mirror.)

CHICAGO, Nov. 11.—The engagement of Robert Mantell in the legitimate at the Grand Opera House, which began last week, is proceeding prosperously. The largest audiences have been attracted by King Lear and The Merchant of Venice; the smallest by Julius Caesar. The performance of this play lacked the Camille of last season, but was carried to success by the noble and dominant Brutus of Mr. Mantell and the most excellent Mark Antony of Francis McGinn. Guy Lindsay's Caesar was of true legitimate caliber and Franklin Bendisen was good as both Decius and the cobbler. Marie Booth Russell's beautiful and sympathetic Portia was enthusiastically appreciated by the audience. Alida Cortesio's Calpurnia was a fine Shakespearean Roman character nicely and strongly played. Mr. Mantell and this worthy company and enterprise have been cordially welcomed by the press. The success of the engagement against the obstacles of the vaudeville excitement and the money stringency shows that Chicago is still normal. King Lear will be repeated Thursday night of this week. Richelle Friday night, Macbeth Saturday night. The first performance of Mr. Mantell's revival of King John next week are awaited with great interest. The play will be given Sunday, Monday, Tuesday, Wednesday, Thursday and Friday nights and Saturday afternoon.

Bertha Kalich will follow Mr. Mantell at the Grand Opera House, opening on Nov. 25 in Maria of the Lowlands, a drama of the Catalonian peasantry by the Spanish dramatist, Galdos. Evidently grand opera is desired by a great many Chicago people, especially at popular prices, such as those of the engagement of the Italian Grand Opera company at the International, which began last week. The principals heard so far are Madame Duce-Merola, Mile. G. Strauss, Signor Samoloff, Alessandro, E. Boszano, A. Oberl, A. Paoletti, Mile. E. Almeri, Virginia Colombati, F. Zara, Anna De Bransila, Mla Zama, Louis Samoloff, Signor Fessetti, E. Torre, A. Francos, M. Boudi, E. A. A. The audiences have been large and generously enthusiastic. The critics have given much attention to the engagement and generally praised it, noting, however, that there was an evident lack of rehearsal for the opera of the opening week. It Trovatore showed this Wednesday night, but most of the chief scenes and all the fine old climaxes were so well sung as to get outskirts of applause. The honors of Il Trovatore went to Virginia Colombati, who sang Auccena brilliantly and acted it with marked dramatic talent. The audience was quick to recognize the artist and the emotional foreign-born operetta indulged in shouts when Mla Colombati came to the footlights. The singing of the tenor, Samoloff, was most enjoyable, and Signor Zara's voice in the part of Di Luna pleased. Anna De Bransila revealed a sweet soprano as Leonora, but hardly of grand opera strength. Signor Oteri sang and acted Ferrando excellently, getting a great deal of applause at the close of the opening scene, which is Ferrando's own. The orchestra was excellent, with J. Angelina Fornari as conductor. The prospects of the engagement are bright, indicating success for an indefinite number of weeks. The bills for this week are: Monday and Saturday, Aida; Tuesday, Rigoletto; Wednesday evening and Saturday matinee, Lucia Di Lammermoor; Thursday, Il Trovatore; Friday, Carmen.

The Ironmaster proved a good vehicle at the College last week to introduce the new company, and the result was auspicious for all concerned, including the company, the company and the new director, Colin Campbell. A more capable or better balanced stock has seldom been seen in Chicago. The new leading woman, Beryl Hope, played Claire with grace, distinction, a convincing sympathetic manner and evidence of unusual technical skill. The large audience Thursday afternoon seemed to admire her performance entirely. James Durkin's popularity at the College is established, and he did not test it any as Durbin, which he endowed with unusual dignity and other qualities which the women fans would have exhibited by a favorite leading actor. T. Edward McGinn's Baron Prefont was one of the best of the lighter roles, and Morris McHugh gave one of his best characterizations as Monnet. May Randolph was good as the Marquise, and Jean Adair was fair, pleasing and most natural as Sophie. Anna Bronaugh showed engaging qualities as Juvenia Suzanne. The rest of the company, including Guy Combs as Gaston, Morley Birch as Octave, Scott Davies as Rachele, Louis Dunbar as Athanas, Allen Kelly as De Pontac, and Earl Schneider as Servan contributed to the generally good impression.

Donald Robertson and company gave their first evening performance at the Garrick last night, playing Moliere's The Miser.

The Novelli engagement at the Garrick will begin to-night. The bill is Papa Lebonnard. Tomorrow night, Shylock; Wednesday matinee, A Night Out; Wednesday night, The Outlaw; Thursday, Othello; Friday, Louis XI; Saturday matinee, Taming of the Shrew; Saturday night, Il Barbone Benedico. The advance sale was very large, indicating the famous Italian star's one week in Chicago would be a succession of big houses.

Blanche Bates will be at the Garrick four weeks in Madam Butterfly and The Girl of the Golden West. Frances Starr will play at the same theatre six weeks in The Rose of the Rancho.

Forty-Five Minutes from Broadway, which is at McVicker's for four weeks, started with good notices. Emma Carus successfully succeeded Fay Templeton and Scott Welsh does Kid Burns so well that he would probably satisfy most critics if they had not seen the accomplishment of his predecessor. Both Miss Carus and Mr. Welsh are thoroughly popular in the part at McVicker's, and the rest of the good company completes the reproduction in a generally excellent manner. James H. Manning, of the original company, remains, and others in the cast are Frances Gordon, Carolyn Lee, Claire Granville, John J. Clark, Edwin Walker, Arthur Gibson, Howard Stevens, James A. Davett, Charles Johnson and Archie Mackenzie, Jr.

Trixie Frigana, having left The Orchid and recovered from her automobile accident, has accepted a vaudeville engagement from K. and E. and starts at the Auditorium this week. She will continue to sing "No Wedding Bells" and will introduce a new comic song. Miss Frigana resumes active life with a salary which she says is so big that she never thought anybody would have the "nerve" to offer it to her. The engagement is for twelve weeks.

Anita, the Singing Girl, was an unusually good bill at the Columbus last week. The company made an exceptional appearance and impression and the scenic equipment showed unusual excellence. Eva Westcott delighted the audience as the singing girl, mingling comedy and sentiment nicely, especially in the title attire. Fred Montague, who was Anne Sutherland's leading man when she played her last stock engagement at the Columbus, was detected in the cast as the hero, playing it with marked sympathy, strength and completeness. The musical numbers are all good. The company includes John Downa, William Francis Burke, W. F. Canfield, Mollie Campbell, Frank Melrose, Agnes Cameron, Pearl Carlton Seward, Harris Spanierman, and John Hendley.

Lottie, the Poor Salseddy; or, Death Before Dishonor, kept the Alhambra full at nearly all performances last week. The melodrama is as good as the music, which correctly indicates its kind. Lydia Powell is featured in the emotional lead. She is a tall, slender young woman of good appearance. Under more natural conditions she evidently could give more ability to cause tears to flow, but a trine woman simulating constant agony fourteen performances a week must become something of an automaton. Miss Powell faces the task bravely and solves the problem

with portraiture of even merit and unusual strength. Most of the rest of the company exhibited a collection of unique melodrama mannerisms, personalities and indulgences. The play is staged with that further advance toward elaborateness which distinguishes the big melodramas of this season.

Camille D'Arcy, for several seasons one of the most popular members of the stock at the People's Theatre, has retired from the company. Louette Babcock also has left the company, after being the juvenile for several seasons.

Harry Askin was pleasantly surprised by The Time, the Place and the Girl company at Ogden. After fulfilling its booking it had three days for nearly one-night. Transportation difficulties were such that it was decided to remain the three days in Ogden. Result: Three big houses without a baggage transfer and all records broken.

The new tragic little play, A Night in Avignon, by Cale Young Rice, was played by Donald Robertson and company at the Garrick last Monday afternoon before a houseful of outdoor art leaguers with marked success. Mr. Robertson did the young poet finely. James Nelson gave a good performance of his brother the monk, Anna Titus did Madonna Laura, Alice John and Yvonne de Kerstrat did "the ladies of light life in Avignon," and J. Raymond Barre and George Pienot did the poet's friend and servant.

An Irish star will make his first appearance in this country as a star at McVicker's Jan. 8. He might have a more telling name, but he has it as it may, it is Denis O'Sullivan anyhow. His play will be Peggy Macree. Mr. Sullivan has been playing in England for years. He will appear under the direction of Joseph Brooks.

Manager Sol Litt has been lucky enough to get two of Denman Thompson's few and precious weeks this season. After a long absence he will be back in town at McVicker's in February—of course in The Old Homestead. Mr. Thompson was a very close friend of J. H. McVicker. It is believed that this will be Mr. Thompson's last appearance in the West, as he is seventy-four years old. He plays only a dozen weeks or so each season now on account of the hardships of traveling.

W. H. Dalrymple, of the well-known Dalrymple traveling stock, has accepted the position of manager of the Schwartz Theatre at Waukegan for the Central States Theatre Company. Mr. Dalrymple will continue his company on the road. The fiftieth anniversary of McVicker's Theatre was observed last week, and Manager Sol Litt was greatly surprised to meet a considerable number of people who came to attend the theatre once more and tell him they were there on its opening night, fifty years ago. Others wrote afterward and said they would have been there if they had known of the occasion. One man was present who was born on the opening day fifty years ago. All the famous actors of the last half century played at McVicker's, and other parts of the history of this historic house make most interesting reading.

In a Fool's Rattle, a drama by J. McCarthy, of St. Xavier's College, New York, will be the production by St. Ignatius College students this Winter. Frederick Karr will direct the production.

Laura Alberta, for several seasons leading woman of the American stock theatre, has returned to Chicago from New York to consider stock opportunities in this city and the West. Thompson and Sumner, W. H. Dalrymple, new play of this season, tested the capacity of the People's at every performance last week. Manager Frank Beals had the orchestra under the stage most of the week.

The engagement of the Ziegfeld "review," The Follies of 1907, at the Illinois, will begin next Sunday night.

Frank Baum's Ozma of Oz will be seen on the stage next season as an extravaganza.

Nat Goodwin follows W. H. Crane at Powers'. The bills this week Grand Opera House: Robert Mantell; Garrick: Novelli; Powers': W. H. Crane; Strudwick, The Man from Home; Colonial: The Talk of New York; Whitney: A Knight for a Day; La Salle, The Girl Question; McVicker's: Forty-five Minutes from Broadway; Great Northern, Williams and Walker; Bush Temple, The Middleman; Music Hall, French theatre; College, Sweet Clover; People's, Dr. Jekyll and Mr. Hyde; Marlows, Bachelor's Romance; Columbus, Taming of the Shrew; Alhambra, Parted on Her Bridal Tour; Pekin, The Man from Bala; Academy, The Singing Girl of Killarney; Bijou, The End of the Trail; Criterion, Anita the Singing Girl; International, Italian Grand Opera.

ORIS COLBURN.

WASHINGTON

A New Comic Opera—Ben Hur's Fourth Week

—Nat Goodwin—A Correction—Notes.

(Special to The Mirror.)

WASHINGTON, Nov. 11.—The week's attraction at the Belasco Theatre, which commenced to a large and appreciative audience to-night, is the new three-act comic opera, The Girl of Holland, the work of Stanislaus Stange and Reginald De Koven, which has all the earmarks of a permanent success. The location of the story and scenes being laid in the Netherlands during the occupation of that country by the Spanish in the latter part of the sixteenth century, present the best of opportunities for brilliant costumes and stage display which the Shuberts have taken full advantage of. The performance is an admirable one in the hands of Vera Michelson, Mary Nash, Carrie E. Perkins, Leona Stephens, Ellen Tate, Eric Rottger, Louise Montague, Harry McDonough, Edward M. Paver, Henry Vogel, Pacific Ripple, George Callahan, Karl Stahl and a large beauty chorus of singing and dancing girls. The orchestra is conducted to-night by the composer, Reginald De Koven. Next week, The Secret Orchard.

Ben Hur shows no diminishing in its magnetic drawing power. This is the third engagement and fourth week, and the National Theatre to-night is crowded to the doors again to witness this elaborately and dramatically attractive stage version of Gen. Lew Wallace's famous story. Thurston Hall gives a sterling performance of the title role. Next week, Blanche Walsh in The Straight Road.

Nat Goodwin's opening at the Columbia Theatre attracts a large audience, the comedian meeting with a pronounced welcome in the part of Jim Radburn the sheriff in Missouri, a role in which he is at his best. During the engagement An American Citizen, A Gilded Fool and The Genius will be given. Mr. Goodwin's excellent support, which includes Edna Goodrich, comprises Harrington Reynolds, Henry Bergman, Neil O'Brien, H. G. Lonsdale, M. E. Snyder, A. Hyatt Allen, W. D. Turner, Francis Conlan, Alice Butler, Osa Waldrop, Zella Tibbitts, Rose Snyder, Rene Kelly, Helen King, Adelaide Broadman, Harriett Miller and Pauline Lord. Next week, The Rork company in Coming Through the Rye.

At the Majestic Theatre the Kathryn Funnell-W. D. Fitzgerald popular stock company is appearing to a continued season of excellent business. Nell Gwynne is the attractive offering for the week, in which the star is seen to the best advantage in the title role. The favorite company is admirably cast, and the performance is most enjoyable. Next week, The Sign of the Four.

Al. H. Woods' scenic presentation of Owen Davis' melodramatic thriller, The Great Express Robbery, with its big sensational plunging horses effect into a lake of water, is a powerful drawing attraction at the new Academy of Music. The house is packed. Next week, Buster Brown. In Tom Jones, the new English comic opera presented at the Columbia Theatre last week, is founded upon Henry Fielding's book story of romantic love and adventure. Henry W. Savage, who has given it a great production, has another brilliant comedy opera success. The company is one of the largest and best in selection, big hits being made by William Morris, Van Rensselaer Wheeler, Henry Norman, John Bunny, Vaughan Trevor, Gertrude Quinlan, Laura Butler and Louise Gunning.

The Blimondorf illustrated lecture course season so successfully presented at the National

Theatre during the past five weeks, closed with to-day's illustrated talk and travel through the Yellowstone Park, the wonderland of the Western Hemisphere.

Robert Edgar Long feels grieved at a misstatement of mine regarding the size of his Green Room Gleanings, as published in a previous paragraph. Instead of being a four page it is an eight page weekly, to be shortly increased to twelve pages. Its columns will be entirely devoted to the National Theatre happenings. I gladly make the correction.

Max Duffek, a professional athlete of Munich, Germany, performed the remarkable feat Saturday afternoon, Nov. 9, of walking upside down on his hands from the top landing of the Washington Monument to the ground, a perpendicular distance of 500 feet, which is extended to near 825 feet by the stairways. There was in platform and steps 910 in number, taken in fifty-eight minutes and thirty seconds; the biggest kind of a new record for feats in endurance. He is five hundred dollars richer, winning a bet on a wager. It was a struggle at the finish, but a feat that was accomplished clearly.

Sarah Willard Howe, the dancing expert, will teach the class this season in the Robert Hickman school of acting. Miss Howe is the daughter of Dr. Franklin T. Howe, one of the best known of Washington newspaper men.

Mias H. Wainwright De Witt, the manager of Chase's, has returned to her part after a long stage at home with a sprained ankle. Nat C. Goodwin has in consideration a new play which is entitled The Master Hand, dealing with Wall Street and modern finance. Mr. Goodwin's part is that of a New York banker.

Ernest Hutchison, the Australian pianist, and Harold Randolph, director of the Peabody Conservatory, of Baltimore, gives a recital of music for two pianos at the Columbia Theatre to-morrow, Tuesday, afternoon. JOHN T. WARD.

BOSTON

The Rose of the Rancho—Lulu Glaser—James O'Neill—Stock Productions—Notes.

(Special to The Mirror.)

BOSTON, Nov. 11.—Frances Starr and The Rose of the Rancho are the foremost of the newcomers in town to-night, and had a most enthusiastic welcome at the Majestic, where the piece was originally produced about a year ago.

Lulu Glaser is back again at the Hollis after an absence of two seasons, and she had a cordial reception in Lola from Berlin. E. C. Hers and Lavinia Shannon were among the others in the cast, with Dodson Mitchell as a newcomer replacing Franklin Roberts.

James O'Neill's return to Boston at the Globe this week is of unusual interest, for he revives a piece which has not been here in a long time. Monte Cristo and Julius Caesar are also to be given in the course of the week. It has been several seasons since Mr. O'Neill has been seen here.

Barney Gilmore in Dublin Dan, the Irish Detective, gives a combination of Hibernicism and excitement in just the right proportions to please the audiences at the Grand Opera House this week.

The Red Mill has made a most emphatic success at the Colonial, and has tested the capacity of the house at every performance of the first week. Montgomery and Stone winning the honors. Lohengrin has proved the most ambitious venture thus far made at the Castle Square, and it is a pleasing thing that the production has been so well received that a second week has been necessary.

Another ten strike has been made at the Boston, and the revival of The Soudan is as big a hit as that of Sky Farm. It has been packing the house so that it will be given a run. The production is fine and the cast well compares with the original at this same house in 1900.

This is the last week of the engagement of Marie Duro in The Morals of Marcus at the Park, and from here the new star will go at once to New York for an engagement.

A Struggle for Gold is the production of the week at the Bowdoin Square, and Charlotte Hunt and all the others of the stock company are in the cast.

Charles Bradford was in town last week in the interests of Liebler and Company, and as a result Symphony Hall was engaged for Nov. 28 and 29 for the only Boston appearances of Mrs. Patrick Campbell. All the regular theatres were booked full so that it was quite "possible for her to appear here elsewhere. It is probable that Magda and Hedda Gabler will be the plays, as each requires a single act.

Norman Macsett, who is here this week with James O'Neill, is being entertained by the leading members of the Theta Delta Chi fraternity. He is an enthusiast in that organization and has hosts of friends.

While no definite information has been given and those in charge are in absolute ignorance as to future plans, it seems to be the general expectation that the Tremont will return to a policy as a legitimate house in the near future as a result of the negotiations in the vaudeville war. L. J. McCarthy won his suit against Thomas F. Dwyer, treasurer of the Democratic State Convention, and as a result he gets \$472 for the use of the Boston on the day of the Democratic State Convention in 1904.

Rabbi Charles Flescher, of Temple Israel, preached a sermon to the actors at the hotel service in Young's Hotel last week.

Margaret Ward, leading woman of the Buster Brown company, returned home from the West last week to attend the memorial mass for her brother, a few days ago.

May Irwin has given Boston many a joke, but the joke was certainly on May when one of the Boston papers printed her photograph as that of a South End storekeeper who committed suicide when she found that her neighbors learned that she used intoxicants.

Mark Kent, for a long time at the Castle Square, has joined the stock company at the Academy of Music, Lowell.

Clayton D. Gilbert is to give another of his special Colonial matinees Dec. 5, and this time his bill will consist of Shades of Night, by Robert Marshall; The Shadow, adapted from a story by Mary E. Wilkins Freeman, and Rostand's Les Romanesques.

Jessie Eldridge Southwick gave a recital of Percy Mackaye's Jeanne d'Arc in Chickering Hall last week.

Colonel Henry E. Converse's fine estate in Malden now carries a large sign, "For Sale." He is making his home at Marion.

Saimon Stark has taken title to the property on Washington Street, Roxbury, where he plans to build his new theatre.

Margaret Ellison, an actress playing at the Howard, collapsed on the stage one night last week and had to be taken to the Relief Station of the City Hospital, but her condition was not serious.

There are many prominent actor folk who will regret to learn of the death of Tom Riley, the prominent Boston lawyer, which occurred on Nov. 7 after an illness covering more than a year. Mr. Riley was especially popular among the profession and was a member of the Players Club in New York. His home, at 360 Beacon street, next door to the former residence of Edwin Booth, was frequently the rendezvous on Sunday nights of prominent actors and actresses, and many a distinguished star has been the recipient of the hospitality of Mr. and Mrs. Riley.

Wilson Melrose, the leading man with the stock company at the Boston, has gone to home-keeping in a suite on Massachusetts Avenue. His mother has come on from the West and will spend the Winter with him. Donald Mack, of the same company, is also with them. Mr. Melrose and Mr. Mack have taken up housework riding quite a bit this Fall.

Lillian Lawrence has gone to Philadelphia to take the position of leading woman at the Chestnut Street Theatre.

Mrs. John Craig (Mary Young) has resumed her informal Tuesday afternoons at home at her new residence on Beach Street, Brookline.

Mrs. J. K. Murray is the purchaser of real

estate of the late Benjamin Johnson at Waltham, but Boston chessplayers know her better as Clara Lane. It is an interesting coincidence that the estate which she has bought was formerly the home of Marie Jannet. It is located on Ballou Avenue and has a garden from house and 11,000 square feet of land, all situated at \$9,000. It commands a fine view of the harbor.

Charles H. Mack, who has been one of the best liked of the leaders of chess players in this city, has made a complete change in his line of work and has given up the chess board. Hereafter he will be identified with the manufacture of carriages and automobiles, being one of the firm of Mack and White, with factories at Taunton and Fall River. His father and grandfather were both in this business. He will carry with him the best wishes of a large circle of Boston friends who have enjoyed his work at the different playgrounds in this city. JAY BARNES.

PHILADELPHIA

Death of Wegman—Anna Held III—Novelli's Engagement—Other Plays—Interesting News.

(Special to The Mirror.)

PHILADELPHIA, Nov. 11.—Gaston A. Wegman, owner and manager of the Grand Opera House, shot himself at the house on the corner of Nor. 2. He died at the Samaritan Hospital, Nov. 6. Drawn in the vortex of speculation, every over the erection of the new William Penn Theatre in West Philadelphia, building a skating rink (as yet uncompleted) on the second floor of his Grand Opera House, all tended to unseat his mind. A few days before his suicide he sold his lease of the Grand Opera House to Blair and Havlin (who are now in possession). For the past year he has been in ill health and has submitted to several severe operations. G. A. Wegman was always noted for his many charitable acts and will be sadly missed by his friends and worthy family.

The Forrest Theatre will within a very short time abandon vaudeville, and according to the terms of the lease, will revert from Klaw and Erlanger back to the original lessees, Nixon and Zimmerman, who will use the house as originally intended, for first-class musical and dramatic attractions, which will greatly please the public.

The People's Theatre, now controlled by Klaw and Erlanger for advanced vaudeville, will also change back to weekly change of dramatic combinations, the same as in former years, under the management of Nixon and Zimmerman.

Anna Held in The Parisian Model, closed at the Chestnut Street Opera House Nov. 4 to a crowded house. It was a great improvement in the production as last presented here. The engagement was for two weeks with immense advance sales. On Thursday evening, Nov. 6, Anna Held collapsed in her dressing room, suffering from grip and nervous exhaustion, before the entertainment commenced. The audience was dismissed and the money returned. The theatre was closed for the balance of the week, and as Anna Held requires a much needed rest, the theatre remains dark for this week. She is still under medical treatment at the Hotel Majestic. Rogers Brothers in Panama are booked for Nov. 18; Madam Butterfly, Dec. 8.

Ermete Novelli's engagement of one week at the Adelphi Theatre was an artistic success, but the patronage was not up to expectations, as he fully deserved larger returns. This evening there is an entirely different atmosphere, a large house, fashionable society and a cordial greeting to Carlotta Nillon in The Three of Us, supported by a company of acknowledged merit, introducing five local favorites. The Three of Us promises a prosperous engagement, remaining for second week and likely for still another week.

The Secret Orchard, a genuine sensation, attracted a big opening to-night at the New Lyric Theatre. It introduces a great cast, and before the end of the week people will be turned away. It is just the style of drama to interest our best theatrical patrons. This theatre will be closed Nov. 18 for rehearsal of David Belasco's offering, The Warrens of Virginia, which will be presented here for the first time on any stage Nov. 19. Charlotte Walker and Frank Keanan head the cast.

Ethel Barrymore, our great society favorite, received a grand ovation this evening at the Broad Street Theatre, where she appeared in Her Sister for a two weeks' engagement. The comedy gave universal satisfaction, presenting the star and the capable company in well defined tenditions. Lillian Russell in Wildfire follows Nov. 25.

Sam Bernard in The Rich Mr. Hoggensheimer at the Garrick Theatre has made the hit of his life, turning people away at every performance, which is certainly very entertaining and amusing. This is his second and last week. Brewster's Millions, with Edward Aheia, comes Nov. 18 for two weeks.

This is the second week of Yama at the Walnut Street Theatre. Aaron's latest musical offering has made a hit, with good prospects of remaining for several weeks.

Park Theatre: Creston Clarke, who has created a large following, was honored by large audience to-night. His first appearance here was The Power that Governs, aided by a competent cast, pleased everybody. Miss Bob White will arrive here Nov. 18, to remain one week.

The Grand Opera House is now under the management of Blair and Havlin, with George Winwell as their representative, at least for the present. As they have been booking this house for several years, all the engagements made will be faithfully carried out. The Grand Opera House for the past three years has been a big winner, and there is no reason that the same should not continue. Every attraction going away was pleased with immense returns. To-night Ross and Fenton 'n their big hit, The Social Whirl, opened for one week to the usual crowded house, giving a first-class show that pleases the masses and up to date in every particular. The sale of Hong Kong follows Nov. 18. Piff, Paff, Poonf Nov. 25.

The Orpheum Stock company at the Chestnut Street Theatre present this week William Gillette's comedy, Because She Loved Him So, in which Lillian Lawrence and William Ingersoll deserve praise for realistic delineations with the usual excellent support. Patronage continues large. The Sign of the Cross, Nov. 18.

Since Nellie Went Away, one of A. H. Wood's sensational offerings, attracted good houses at the National Theatre. The scenic effects, startling and original, made a hit. Deadwood Dick's Last Shot follows Nov. 18.

Girard Avenue Theatre: The Boy with the Goodie, a musical Western drama, introducing George Grey, Louisa Horner and a good company, the feature for the week. Fallen by the Wayside, Nov. 18.

Harbier and Middleton's Stock company at Foranpaugh's Theatre are giving their large clientele a treat, with the popular Eddie Middleton in skirts, in the laughable comedy, Matilda, in which the entire company join in the hilarity. Francesca da Rimini, week of Nov. 18.

Darcy and Speck's Stock company at the Standard Theatre, with An Actor's Romance, a pleasing play by Theodore Kremer, attracted a good opening house, the stock company all deserving credit for faithful work. The Banker's Daughter, week of Nov. 18.

Blaney's Arch Street Theatre has a lively musical drama, The Candy Kid, introducing Ray Raymond and a bunch of pretty faces and good, strong lungs. It pleased the usual large array of patrons and furnishes a lively evening's entertainment. His Terrible Secret, Nov. 18; The Ninety and Nine, 25; The Phantom Detective, Dec. 2.

Hart's Kensington Theatre: King of the Cowboys, with Walter H. Stull and company, furnishes the week's programme. A Millionaire's Revenge, Nov. 18.

Dumont's Minstrels at the Eleventh Street Opera House in laughable skits, Would You Like to Be the Milkman? Ballroom Amusement, Bowery on Market Street and new first part. Business decidedly large.

Marc Klaw, of the firm of Klaw and Erlanger, had purchased the English rights to Chas. Pollock's play, The Secret Orchard, which appears

to a crowded house this evening at the New Lyric Theatre.

A meeting of the stockholders of the William Penn Theatre, now in course of erection in West Philadelphia, will be held this week. The death of Gustavus A. Wengert, owner of the majority of the stock, will materially affect the contemplated plans.

The Actors' Church Alliance have resolved finally to establish a model institution, to be named the Cookman Club, for the benefit of actors, chorists, girls, etc., providing rooms, laundry work, meals, so that their expenses will be materially reduced. There will be no rules except that no liquor or gambling will be allowed.

Miss, the violinist, and his gypsy orchestra is booked to remain at the Hotel Majestic until Jan. 1.

Revue Theatre, Frankfurt: Standard-Western stock company in The Two Orphans and The Black Hawk, each three nights. The receipts are gradually improving, with prospects of a successful season.

The German Theatre Stock company are meeting with increased favor, the versatility of the organization is a genuine surprise to cultured audiences. Intrigue and Love, Maritana, Gypsy Baron and Forbidden Fruit, the week's offering.

The grand opera season with the Metropolitan Company inaugurates their season here Nov. 23, at the Academy of Music, with Macbeth.

Oscar Hammerstein's new grand opera house project remains in a state of uncertainty.

Federwyl attracted a big audience this evening at the Academy of Music. Philadelphia Operatic Society repeats their sublime performance of Aida to-morrow evening. S. Frazzetta.

BALTIMORE

George M. Cohan at Ford's—The Little Cherub—Other Good Attractions.

(Special to The Mirror.)

BALTIMORE, Nov. 11.—The attraction at Ford's this week is George M. Cohan in his new comedy with music, Fifty Miles from Boston. Mr. Cohan did his usual good work, and Edna Wallace Hopson, his leading woman, gave a delightful performance. The play went well from rise to fall of curtain and was thoroughly enjoyed by a large audience. In the cast are Fritz Williams, Emma Janolier, George Parsons, Louise Hial, James Bradbury, Hazel Lowry, James C. Marlowe, and Lorea Grimm. Next week, Wilton Lackaye in Hall Caine's The Bondman. Following his engagement here Mr. Lackaye will open on Broadway.

The Academy has Hattie Williams in The Little Cherub. She is well supported by company which includes William J. Donnelly, James Blakely, Will West, Bertram Wallis, Charles Gibson, Martin Hayden, Charles Fisher, H. Hendon, Corinne Francis, Winona Winter, Mabel Hollins, and Trixie Junner, the dancer. Virginia Harned will follow in a dramatization of Tolstol's romance, Anna Karenina, after which will come The Social Whirl, with Charles J. Ross and Mabel Fenton.

Virginia, with William Farnum in the title role, is in the offering at Alhambra's this week. Jane Oaker is seen in Virginia and gives a very sweet and winning interpretation of the character. The George Fawcett Stock company gives excellent assistance. The Holy City will be the next play presented.

Jimmie Rosen is the Buster Brown in the sketch of that name seen at the Auditorium. Next week he will give place to A Contented Woman.

A new Western melodrama is the sensation at Blaney's. It is called Through Death Valley, and its hero among other daring acts battles with a rattlesnake, in which contest the snake, of course, is worsted. The Rocky Mountain Express will follow.

James J. Corbett entertains the patrons of the Holiday Street in The Burglar and the Lady. Chinatown Charlie is the underline.

The Elmdorf illustrated lectures continue at the Lyric, the subject this week being "The Pacific Coast."

The Beale Abbott Concert company will be heard in concert at the Lyric next Thursday evening. Miss Abbott, Signor Ed Castiglione, and Mlle. Ada Sassoli are on the programme.

Mark Hambourg will give a recital at Peabody Hall on Friday next.

Katherine Emmett has been supplanted in the George Fawcett Stock company by Jane Oaker. The matter has caused some discussion in the local press, Miss Emmett having complained as to the manner of her discharge. Fay Wallace and Louis Bishop Hall will also leave the stock company next week.

Jean Gerardy, the eminent cellist, gave a brilliant recital at Peabody Hall on Friday last. It was attended by a very large and genuinely enthusiastic audience.

The Princess Theatre, formerly the Baltimore Theatre, on East Baltimore Street, near Central Avenue, will open on Friday next, with The Van Den Berg Grand English Opera company.

HAROLD RUTLEDGE.

CINCINNATI

Salomy Jane at the Grand—Mrs. Warren's Profession—Schiller's Birthday Celebrated.

(Special to The Mirror.)

CINCINNATI, Nov. 11.—Eleanor Robson had one of the best engagements of the season at the Grand last week. Salomy Jane being played to large audiences every performance. She was followed to-night by The Follies of 1907, which proved a musical concoction had a large and appreciative audience. Charles Bickel, Harry Watson, Annabel Whitford and Mlle. Daryl are well placed in the leading roles. Rose Stahl in The Chorus Lady follows.

Mary Shaw had a successful week at the Lyric in Mrs. Warren's Profession. The play was excellently acted, especially by the star and Marie Pette as Vivie. Last night Jessie Dusley came to this house in the Bishop's Carriage. Hallett Thompson and George Richards were prominent in the supporting company, and the play proved one of the most interesting of the season. Next, Ernest Novelli in repertoire.

The Mott and the Flame was given a sumptuous revival by the Forepaugh Stock company at the Olympic yesterday. The leading parts were well played by Herschel Mayall and Ida Adair, and a big week's business is assured.

Eleanor Robson and Ada Dwyer were the victims of a hotel thief, who entered their apartments at the Clinton early last week and made away with jewels valued at about \$7,000. No clue to the whereabouts of either thief or booty has as far been obtained.

The German Stock company celebrated Schiller's birthday last night at the Grand with a performance of Mary Stuart. Fred Olmar, a new member of the company, made his first appearance as Burielich, and was accorded a warm reception for his excellent characterization.

Phif, Puff, Puff came to the Walnut yesterday, it being its first appearance here at popular prices, and was greeted by full houses. Lulu McConnell and Ben Grinnell head the big company of singers and fun-makers.

The Fisher company closed its season abruptly at Robinson's after last Sunday's performance. Business had been improving, but not to an extent that warranted the management in continuing the engagement. The house will remain dark indefinitely.

Panhandle Pete, one of the most successful of the cartoon plays, came to Hauck's yesterday following a long run of melodrama. Will Philbrick was good in the title role and was supported by a large and talented company.

The Great Eastern World, a sensational melodrama with the scenes laid in Russia and depicting the recent persecutions of the Jews, is drawing good business at the Lyceum.

Victor H. Schneider, who is in town looking after the business interests of The Follies of 1907, was formerly prominent as an attorney and has been kept busy ever since he renewed old acquaintances.

H. A. STROTTON.

PITTSBURGH

The Road to Yesterday—Brewster's Millions—Chamcey Olcott—Other Good Bills.

(Special to The Mirror.)

PITTSBURGH, Nov. 11.—The advent of The Road to Yesterday at the Duquesne to-night was a refreshing change from the play of last week, Anna Karenina, which was censured by the local dramatic critics. The Road to Yesterday is a charming play, well acted and nicely staged. Minnie Dupree is a winsome actress, and is surrounded by such capable players as Eleanor Moriarty, Julie Hantz, Agnes Everett, White Whittier, Robert Dempsey, F. Owen Baxter, Sadler Lyon, Josephine Shepherd, Willis S. Martin, Charles H. West, Selmer Bonnell, Charles Clark, and F. K. Brown. Next week, Bertha Kallie in Maria of the Lowlands.

The Nixon to-night offered one of the most entertaining plays that has been seen in this city in a long while—Brewster's Millions—and the large audience present could not do otherwise than enjoy it. It is a lighthearted and clever, splendidly mounted and excellently played by Edward Abelen, Mary Ryan, Emily Letton, Rosalind Cogdon, Albert Macdonald, Grace Arnold, Joseph Woodman, George Chase, Mabel Moore, Jack Devaux, Amy Summers, Nestor Lennox, Willard Howe, Gaston Boie and several others. The third act has the most realistic storm at sea effect ever seen here, and would alone make the piece a success. Fifty Miles from Boston, Ben Hur, and Richard Carle in The Spring Chicken are underlined.

Again Chinatown Charlie led the crowds at the Bijou through a labyrinth teeming with thrilling adventures and hairbreadth escapes to-day, and the larger part of the audience seemed to be satisfied with it all. It is a conventional melodrama, adequately acted and staged. The Gambler of the West and Fallen by the Wayside follow.

Chamcey Olcott was cordially greeted to-night by a large audience at the Alvin, and his new role is probably the best that he has had during his long and successful career. O'Neill of Derry is an interesting and enjoyable play, and of course Olcott's interpolated songs are expected and enjoyed. His supporting company is strong and the stage settings pretty. The engagement is for two weeks after which comes the return of Wine, Woman and Song, Dream City, and James O'Neill in Monte Cristo, Virgilus, and Julius Caesar.

At Blaney's Empire is a comedy drama, The Original Cohan, which does not contain anything out of the ordinary line familiar to the devotees of the popular price theatres. Louis Hartman heads a sufficient cast. The Cowboy Girl for next week.

Jack O'Brien is the feature of The New York Stars at the Gayety, and the customary large audiences to-day were well entertained. The Jersey Lilies will bloom the coming week.

Watson's Burlesquers is the show at the Academy.

The last of the series of the Elmdorf lectures, "Yellowstone Park," will be given on Wednesday and Thursday evenings at Carnegie Music Hall.

Burton Holmes' course of travelogues will begin on the 20th with Berlin, and will include Vienna, Paris, London and Rome.

The Pittsburgh Orchestra concerts given at the Exposition Music Hall on the last two Saturdays have been more popular than expected, and many people have been turned away. Madame Olive Fremstad will be the soloist at the next concert on Saturday evening next.

Several theatres here are engaged in a quiet battle over billboard space, and are continually covering each other's paper over about the city.

ALBERT S. L. HEWES.

ST. LOUIS

The Orchid the Chief Attraction—Eleanor Robson in Salomy Jane—Notes.

(Special to The Mirror.)

ST. LOUIS, Nov. 11.—The chief attraction of the bills put on last night for the approval of local theatregoers was The Orchid, with Eddie Foy in the stellar role at the Century. The company includes Florio Acaro, Rose Botti, Jean Batters, Florence Martin and a large number of others. Manager Short reports that a large number of seats have been sold for the remainder of this company's engagement here. The attractions coming to the Century the remainder of the month are: Frank Daniels in The Tattooed Man, Nov. 17; McIntyre and Heath in The Ham Tree, Nov. 24; The Prince of Pilsen, Dec. 1.

There is every indication that Miss Eleanor Robson will find a fitting welcome, both for herself and her new play, Salomy Jane, when she appears at the Olympic to-night. The place is by an American playright, and is said to be very interesting. The star is supported by a competent company. The attractions coming to the Olympic in the near future are: James K. Hackett, Nov. 18; Jan Kubelik, Nov. 24 (one performance only); Mande Adams in Peter Pan, Nov. 25; William H. Crane in Father and Boy, Dec. 1.

Two extremely excited and infinitely delighted audiences which filled Havlin's at both matinee and evening performances yesterday testified to the melodramatic quality of The Outlaw's Christmas, by Theodore Kremer. The play is filled with episodes of the "Indiana" variety, and might properly be called a continuous thrill.

An old favorite, The Volunteer Organist, was the attraction at the Imperial yesterday. Any doubt as to whether the excellent impression it made here last year was still in evidence, was removed by the crowds which taxed the capacity of the house at the two performances yesterday. An added attraction was Harry Bay, star center fielder of the Cleveland Baseball Club, who performed on the cornet during the intermissions.

That pretty romance by David Higgins, His Last Dollar, was Manager Fleming's attraction at the Grand yesterday. The story is charmingly told by characters which are handled in a most excellent manner by competent players.

The offering at the Gayety yesterday was the Golden Crook company, in which forty people appear. An extra feature was John L. Sullivan and Jake Kilrain.

A large house saw Marie Stuart last night at the Odeon, presented by the German Stock company in honor of Schiller's birthday.

The S. R. O. sign was in evidence yesterday at the Standard on two occasions when Manager Reichbach presented Taylor's Parisian Belle in a new musical comedy. Those on the vaudeville bill were: Gladys Sears, Morgan and West, Harry and Julia Seyon, La Belle Dueth and a number of others.

Manager Jake Oppenheimer has inaugurated a series of professional matinees at the Garrick which seem to have found immediate favor with the clientele of that house. J. G. T. SPINK.

MRS. JERNON GIVES UP BUSINESS.

Mrs. John G. Jernon (Lillian Tyron), proprietor of the Gaiety, Bon Ton and Lyceum theatres, Philadelphia, has retired from active business after twenty years of work. Mrs. Jernon started at the age of twelve as an extra girl with Sarah Bernhardt's Theodora company, playing at the Academy of Music, Baltimore, her home city. She then went to Philadelphia, joined the Madison Square School, under Dion Boucicault, and then became leading woman with the Donnelly and Gerard Natural Gas company. Her business interests are now in the hands of her secretary, Thomas Peacock.

SYLVIA OF THE LETTERS PRODUCED.

Grace George made her first appearance in Jerome K. Jerome's new play, Sylvia of the Letters, at the Grand Opera House, Atlanta, Ga., on Nov. 9. W. A. Brady ordered the play withdrawn after the first performance, and it will be revived before another trial. Mr. Jerome, the author, was present.

MANHATTAN OPERA BEGINS.

Brilliant Opening Week at Oscar Hammerstein's Opera House

It was a brilliant audience that greeted the opening night of the Manhattan Opera House on Nov. 4. It was a happy audience, too; happy to hear Nordin and glad to see Claudio Campanini, who used to be a conductor, but is now a "chef d'orchestre," and Oscar Hammerstein as well, who hoped that the audience "would show the same appreciation of his efforts at the end of the season as they had shown at the beginning."

La Gioconda, the opening bill, was a highly meritorious performance from every point of view; Nordin may have in these past years in better voice than she was on this particular night, but the effect of her wonderful powers was vividly felt in every part of the great opera house. The principal singers engaged in the opening performance were Madame Nordin as La Gioconda, Madame De Cimeros as Laura, Madame Gerville-Béche as La Cica, Giovanni Zentelle as Enzo, Mario Ancona as Barnaba and Adamo Didur as Alvaro. On the whole it was an extremely competent cast.

The second performance of the opera season was given on Tuesday afternoon, Nov. 5, when Carmen was sung. Madame Breuder-Glanoff singing admirably the role of Carmen. In the cast was a newcomer, M. Crabbe, a young baritone, who has sung at Brussels. His voice is not of great power, but is very pleasing, and he sings with the French method. Madame Breuder-Glanoff is just as charming as ever. She was warmly greeted as an old favorite upon her first appearance.

La Damnation de Faust was the programme for Wednesday night. This was the first performance at this opera house of Berlioz's great work. This opera was the occasion for the re-entry of Maurice Renaud, the French baritone. The opera was heralded as M. Renaud's greatest role, and in his singing of it he fulfilled every expectation. M. Renaud in the role of Faust displayed much dramatic skill as well as a voice full of lyric power and beauty. Madame Jeanne Jonell sang Marguerite. The other role was an admirably sung by M. Crabbe. M. Campanini conducted.

On Friday evening La Gioconda was again sung. Nordin was in much better voice than on her opening night, and the whole performance was a decided improvement on the previous one. M. Zentelle continued the good impression he made on the opening night, singing his role with a resonant, fresh voice throughout the evening.

The same cast, with one exception that so successfully sang Carmen last Tuesday afternoon repeated their admirable performance again on Saturday. The newcomer was Madame Rosa, who appeared for the first time as Michaela. Her voice is of excellent quality, but does not seem to be as well placed as it might be. Madame Rosa was evidently nervous, and during her first appearance, which may account for her failure to fulfill the expectations of her auditors.

Saturday evening popular prices brought a well filled house to hear M. Tronatore. M. Alhani sang Di Quella Pira with much feeling, and a repetition was given amid great applause. M. Alhani has a real lyric tenor voice and sings with much temperament and enthusiasm. The place of M. Ancona as the Count de Luna was filled by M. Tossetti. M. Tossetti's singing was hardly up to the standard set by M. Ancona, but he gave a good rendition of the part. Madame Jonell was admirable as Leonora, as was likewise Madame De Cimeros as Anzola. M. Adillo Parelli conducted. He received numerous encores.

The first Sunday night concert of the season was given last Sunday to a packed house. M. Campanini did not appear until just before the intermission, when the audience almost went wild with applause. M. Charlier started the programme with the Hungarian march from La Damnation de Faust, and Madame Francis sang well a solo from La Traviata. Miss Gerville-Béche won the greatest applause of the night. The audience called again and again for an encore of Gounod's Stances de Sapho. Vociferous applause greeted M. Daddi after singing a group of Neapolitan songs. Madame Breuder-Glanoff captured the audience with a waltz song by De Berio and was forced to give an encore. She also sang with M. Alhani a duet from M. Tronatore. Excellent numbers were well sung by Messrs. Arimondi and Gilbert, and Madame Borella made a favorable impression in Gounod's Marielle waltz song.

Mr. Hammerstein made the announcement that Mary Garden's American debut in the Manhattan Opera House would take place one week from next Friday night instead of one week from next Wednesday night, as was previously announced.

ALLEGED PIRATES ARRESTED.

One of the first criminal prosecutions under the new United States law relative to the piracy of plays occurred in Fort Worth, Texas, last Friday, when the manager and all of the members of the Daily Ricker Repertory company were placed under arrest. They were charged with presenting a play called The Ku Klux Klan, which is alleged to be an infringement on The Clansman. The warrants against the offending parties were issued on the application of George H. Brennan, who is the manager of the Dixon play. Mr. Brennan says he had repeatedly warned the defendants to cease the presentation of The Ku Klux Klan, but they disregarded all of his protests. Several attempts were made by various companies last season to produce The Ku Klux Klan, but the restraints by civil processes were not sufficient to prevent the production of the piece by other parties. Mr. Brennan has announced that hereafter he will proceed criminally against all pirates who steal material from The Clansman.

THEATREGOERS' CLUB HOLDS MEETING.

The Theatregoers' Club of America gave an entertainment in honor of Countess Ada von Boos-Farrar last Sunday evening. The support of the club was pledged to the Countess in her efforts to obtain a home and training school for the children of convicts. The Countess sang two songs, which were warmly applauded. Those who took part in the programme were Countess Ada von Boos-Farrar, Dr. Le Roy R. Stoddard, Richard C. Beuchlen, Florence Liches, Miss Norther, Sara Ferguson, Amy Wren, Gladys Fairbanks Murray, Helen A. Waldo, Emory Randolph, and Robert Covenish.

A VERY BUSY OFFICE.

Alice Kauer has the proud distinction of having supplied the plays for many of the big women stars of this country. The following are some of her clients: Mrs. Fiske, who secured Tess of the D'Urbervilles; Blanche Walsh, who has a play not yet named; Mrs. Leslie Carter has three plays; Mrs. Patrick Campbell received Magda from Miss Kauer, and Henrietta Crossman's new play, The Christian Pilgrim, was secured from her.

TOM JONES COMPOSER TO CONDUCT.

Edward German, the English composer, whose comic opera, Tom Jones, opened last night at the Astor, will conduct in person at Carnegie Hall next Sunday afternoon his own "Welsh Rhapsody." This will be an interesting feature of the New York Symphony Orchestra's third concert, and will mark the first public appearance in America of this distinguished composer as a concert conductor.

JOHN HARE MADE A KNIGHT.

John Hare, the English actor, had the honor of knighthood conferred upon him on Nov. 9, on the occasion of the King's birthday. Mr. Hare was born in London in 1844 and made his first stage appearance at the Prince of Wales Theatre, Liverpool. He has been a prominent figure on the London stage since 1875.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 123 West Forty-fourth Street, New York City.

A coffee will be given this Thursday evening, Nov. 14, at the headquarters in aid of the National Council. Handsum parties have been donated and tickets, 50 cents, may be obtained from Ida L. A. Herman, chairman, or from any member of the National Council. It is hoped that all the members of the Actors' Church will make a special effort to be present.

The November session of the New York Chapter will be held Sunday evening, Nov. 17, in the Church of the Incarnation, Thirty-fifth Street and Madison Avenue. The preacher will be the Rev. Karl R. Rand, of Grace Church. Members of the profession and their friends are cordially invited.

Irma Ackerman was hostess at the tea served at the New York headquarters last Thursday, at which there was an interesting programme, the following friends and members being heard in songs and recitations: Mary Louise Weather, H. Horn, Mrs. Kidder Pierce in piano solo, Mrs. Adelaide Chert Greenfield, Charles T. Catlin, Madame De Louis and Little Zena Kiefe. The day being the seventeenth birthday of the Rev. T. H. Still, the president of the Chapter, a resolution of affectionate greeting and hearty good wishes from the members of the Chapter was forwarded to his home. Among those present were Emma J. Bradley, Mrs. E. Golden, Mrs. P. P. Pratt, Reine Weil, Madame De Louis, Adelaide C. Greenfield, Rev. F. J. Clay Mann, Mrs. H. H. Knowles, Mr. and Mrs. Damon Lyon, Esther A. Bolsh, Rev. S. S. Mitchell, Zena Kiefe, Alice Kiefe, Mrs. Little Ford, Lillian Lamson, Mabel B. Stclair, Catherine C. Lawrence, Mary S. Morford, Charles T. Catlin, Mrs. Hudson Liston, Mrs. Elmer, Annie James, Mrs. A. C. Orviera, Belle T. Bizzozzi, Mary Louise Weather, Katherine C. Fay and many others.

Alice Kiefe, of the Providence Chapter, will be the hostess this Thursday afternoon. Members and their friends are cordially invited.

REWARD FOR NEATEST STAGE CREW.

Michael O'Brien, a well-known stage carpenter, has purchased a loving cup which he proposes presenting to the stage crew that, at the end of the season, shall have gone on record as having the cleanest stage and dressing rooms in the United States and Canada. Mr. O'Brien is very much interested in the subject of clean stages, and has taken this means of stimulating the interest of stage crews in general. It is his idea to have members of traveling companies, house managers, stage hands and others vote for the crews they believe most deserving of reward, and to present the cup probably on July 4 next. The cup, suitably engraved, will be on exhibition in the window of a New York department store.

THEATRICAL ROSTER.

THEATRICAL ROSTER for 1907-8 is out in pamphlet form and will be mailed to any address on receipt of 15 cents. It is the only directory in America of individuals as well as companies in the theatrical profession, and is therefore of peculiar value to thousands of people desiring this class of information.

CUES.

Andrew Robson has succeeded John Mason as Karamin in Anna Karenina, with Virginia Harned.

Lora Rogers is still in Marietta, Ga., at the home of her sister, Mrs. Baldwin, who is slowly convalescing from a severe operation. Miss Rogers will remain South until her sister has recovered.

The Girls of Holland will follow Mrs. Patrick Campbell at the Lyric Theatre on Nov. 18. The Girls are no relation to Miss Hook of Holland, the English musical play that is to be produced shortly by another manager.

The company engaged to support George Ober in his present tour in Elip Van White includes C. H. Montgomery, Andy McKay, W. A. Edwards, Otis Allen, C. W. Beach, Fred A. Preidel, August Bismen, David Feyner, Master Leslie Miller, Adelaide Ober, Sophie Antel, Mabel Murphy and Baby Gertrude Miller; Frank G. Cotter, manager; W. S. Miller, agent; and A. M. Jones, electrician. The tour began at Morrisstown, N. J., on Nov. 2.

John M. Hickey announces an early production of Saul of Tarsus, a play dealing with the story of the early Christian Church, with William Owen in the part of Saul.

Edward Arnold Thompson, of Chicago, has taken the management of the John Griffith company for the balance of its present tour. John M. Hickey has permanently withdrawn from it.

Moritta Ramonde (Mrs. H. S. Northrop) played Florence Rockwell's role, Echo Allen, in The Round Up, at both performances on Nov. 2, on account of the illness of Miss Rockwell, who had a bad attack of tonsillitis. Miss Ramonde was well received.

Helen Hale has resigned from A Yankee Tourist. Her role of Blanche Bailey will be taken by Eva Fallon.

Funsobshi, a musical comedy by Irving S. Cobb and Sanford Waters has been accepted by Thomas W. Ruyler for production at Washington on Dec. 28. The scenes are in Japan. Joseph Miron and Walter Percival have been engaged for important roles.

Felix Biel states that he has recently added the following theatres to his circuit: Neid's Theatre, Catskill, N. Y.; Park Avenue Opera House, Mechanicsville; Greenwich Theatre, Greenwich; Union Opera House, Ticonderoga; Maxwell Opera House, Bannockburn; Dolan Opera House, Catskill; Philmont Opera House, Philmont; Cambridge Opera House, Cambridge; Central Opera House, Corinth; Opera House, Schuylerville; Park Theatre, Rutland, Vt.; Library Theatre, Bennington; Knight Opera House, Fair Haven.

Lillian Albertson, who made a personal hit in The Silver Girl, will be seen shortly in the leading role in a new play.

A new feature was added to Two Islands at the Circle Theatre last week. It is an illusion devised by the Hanlons and represents an automobile running from the stage over the heads of the audience and disappearing in midair.

A second edition of The Horden is being presented at the Knickerbocker Theatre this week. Joseph Cartmorn has joined the cast, playing Baron Werbach, and the first act has been considerably altered. Many new song numbers have been added and Elsie Janis has some new impersonations.

The Junior class of Barnard College will give If I Were King at the college theatre on Nov. 23. Florence Wyeth will play the role of Francine Villon.

The members of the Eastern Buster Brown company were entertained at a Halloween party at the Mansion House, Lansford, Pa., on Oct. 31, by Mr. Fitzgerald and Jimmy Rosen, who plays Buster.

Football teams composed of members of The Hayden and The Red Mill companies, playing at New York and Boston, respectively, will play a game on Dec. 1 at some point midway between New York and Boston.

Willard Holcomb has obtained the stage rights to R. W. Taylor's pictures of "Yen Yensen," the janitor, appearing in the colored supplement of a New York daily paper.

Frank A. Wade, manager and part owner of The Royal Chef, was married at Los Angeles, Cal., on Oct. 31, to Gertrude Hutchison, a member of the company.

Edward Arnold Thompson is now manager for John Griffith, and is having an entirely new scenic and costume production of Richard III prepared for Mr. Griffith's tour.

THE LONDON STAGE.

STORM, DISTRACTION AND MANY NEW PLAYS
OF VARYING MERIT.The subject of "Boeing" Again Agitated—Pro-
and Anti-Censor Discussions—The Education
of Elizabeth—The Nelson Touch—Bernhardt
—Hamilton's Second Marriage, Miquette, and
Other Delights.

(Special Correspondence of The Mirror.)

LONDON, Nov. 2.—Many of us good, easy men—had hoped that after the last heated discussion some months ago, being at the play had been abandoned, and that better manners would prevail. But alas! this barbarian practice has recently broken out again with no uncertain look. Naturally, a new discussion, in which most of the discussers agreed that the best should be taken, has been raging for the last week or so. It has raged in the columns of the London *Reformer*, which journal is regarded as the vehicle of players and their pleasures and pains. The new discussion grew out of a very recently exhibited at the Aldwych Theatre two or three weeks ago. This led Actor-manager Seymour Hicks to write an excellent letter denouncing those who had been so rude. Mr. Charles Wyndham, Tom R. Davis, and other important managers, together with the leading officials of sundry clubs for players and first-nighters, joined in the complimentary fray, making things seem most homely.

For a few days after this recrudescence of the anti-boeing sentiment Pence stopped in with her olive branch, but alas! now again that most desirable stellar pacific attraction is out of an engagement. The boeing started boeing again a week ago last Saturday during the presentation at the Apollo of a new comedy, entitled *The Education of Elizabeth*. Yet, even if you grant that boeing may be regarded as an expression of commendation (and I don't grant it), there was really no need for it on this occasion, for this new play, written by Roy Horniman, proved to be a very pleasant and meritorious work. The Elizabeth who is "educated" in this piece is only a chorus girl, but she is a very good girl and as full of gaiety as goodness. Finding that this chorister lacks culture, her somewhat swagger lover has taught this and that subject. The result is that the said Elizabeth (known as "Bessie") seems to be a little bit to somewhat prigish. So to say, she begins to manifest something of that habit shown in Dickens' "Little Dorrit," by the girl who has to acquire a proper expression of the mouth by regularly pronouncing "potatoes, poetry, prunes and prism."

Without having anything startling in the way of plot, the *Education of Elizabeth* possesses many an amusing episode, served up with such clever dialogue as to make it a very good play, one thing the author deserves special praise, namely, that he has avoided the modern playwright's method of fouling the theatrical nest by showing that actors and actresses must of necessity be very unpleasant folk, if not utter underlings.

The education of Elizabeth was admirably impersonated by the handsome Miriam Clements, who, albeit somewhat majestic for a character which my friend, the editor of *The Pelican*, has described as a "supper of lightness," yet showed due vivacity whenever necessary. The majestic Miriam was engaged for this part in place of Anna Robinson, Countess of Roslyn, of whose indisposition I duly notified *Mirror* readers. Among the other fine scores in the fine cast were H. Marsh Allen, Laurence Green, Florence Lloyd, Maude Millett (who made her welcome return to the stage), pretty Letitia Fairfax, the droll Alice Root, and that always artistic actor, E. V. Rieu.

On the Tuesday following we had to go in for the severely classical. In point of fact, we were bidden to the Savoy to see Vedrums and Barker's presentation of *Medea*, written by our old Greek friend, Euripides, some 2,700 years ago. V. and B. did not give us this play in its original language, but by means of a translation by Professor Gilbert Murray, who again proved himself to be one of the most cultured and most poetic of translators. But, strictly between ourselves *Medea* is not one of the best plays of Eurip. any more than Eurip. himself, was the greatest of the Greek tragedians. He wasn't. It is merely a sort of melodrama of melancholy vengeance rather than a tragedy of the mighty passions, such as *Sophocles* and *Aeschylus* vouchsafed unto the world. Undoubtedly Professor Murray got all the best available points out of the *Medea*, and did space permit I could quote you many of them. However, to say that of the many translations your humble servant has perused during a somewhat lengthy play reading and play seeing career this by Professor Murray is one of the very best.

The acting of this difficult play was for the most part on a very high plane of merit. Edith Olive as *Medea*, Kate Bateman (Mrs. Crowe) as her nurse, Herbert Carter as Jason, Terrell Robertson as Creon, Penelope Wheeler as leader of the chorus, Rawdon Buckler as Egeus, Edmund Gurney as an attendant, and Lewis Casson as a messenger all acted nobly. The last named was most impressive and quite in the classic vein in his delivery of the messenger's narrative, which is over one hundred lines of sonorous verse.

Sweet Kitty Bellairs, now very sensibly cut from four acts to three and greatly improved thereby, was at the Haymarket, preceded by a new one-act play written by Frederick Penn and entitled *The Nelson Touch*. It is written around a sailor deserter who after three years' absence with the subsequent hero of Trafalgar, runs away home with intent to see his motherless little boy and finds that the child has died in the meantime. The sailor resolves to forsake the service and settle down with a very delightful tavern hostess who has been kind to his child. At that moment, however, the great little Nelson happens to come into the tavern, while his coach is being prepared, and by the fascination of his manner and without the least compulsion causes the deserter to rejoin him and to assist in fighting the "Boney," meaning of course Napoleon I. This cleverly written little play was finely acted, especially by Louis Calvert as the sometime deserter and May Chevalier as the handsome hostess.

Next: In the aforesaid Sweet Kitty Bellairs, Louis Calvert's former part, Colonel Harry Villiers to wit, is now played by Fred Lewis, who is quite as good as Calvert was, and that's saying a good deal. There have also been some changes in some of the minor characters, and this condensed comedy now goes very sprightly. I am afraid, however, that I cannot predict a success similar to that which the play made on your side, for it still seems somewhat artificial and conventional. But let us hope for the best.

I have to announce that your handsome citizenship, Maxine Elliott, is to withdraw H. V. Edmund's pastoral play, *Under the Greenwood Tree*, from the Lyric after to-night's performance and will bring the place at once to New York City. It is a pretty piece, and I hope you will all like it. I regret to add that the beautiful Maxine had (I learn) £2,000 in the Knickerbocker Trust and that her charming sister Gertrude (Mrs. Forbes Robertson) had most of her savings also in that combine.

Following hard upon some delightfully merry French play performances by that quaint comedian, M. Gallipaux, the great Sarah Bernhardt made her London reappearance at the Royalty on Oct. 21 after two years' absence from this city. La Grande Sarah opened in Poper Sardou's powerful play, *La Sorcière*, which I described fully to *Mirror* readers on its first production two years back. Friday night La Bernhardt presented a new play for the first time here. It was written by Paul Hervieu and entitled *Le Ravell*. It was not a strong play, nor did it give her fans much of the histrionic opportunity as a married woman who thinks she is in love with somebody instead of her husband

and afterward wakes up to the fact that she isn't. The great actress is not only in fine acting form but has contrived to fill in time by chatting to many interviewers on all sorts of subjects, including her own just issued autobiography, entitled "My Double Life"; her own sculpting and other art work, her brand new coffin in which she occasionally slumbers, and her views (very complimentary ones, I am sorry to say) concerning England's Licenser of Plays.

The alarms and excursions which, as I told, have been raging around the aforesaid Censor have increased in volume since I last had the honor of addressing you. Little William Archer has been especially conspicuous regarding the play licenser, and in dragging the Gaiety form of play into his denunciations, brought Manager George Edwards into the field. George pounded away with his lance (or rather his pen) at Critic William, and with many another manager and actor-manager, spoke approvingly both of the Censor and of his office. Save, of course, Playwrights E. Garnett and Granville Barker, whose respective plays, *The Breaking Point* and *Waste*, were recently prohibited by Censor Redford, have continued to fume and fret, likewise to fret and fume.

With regard to the present attitude, you may take it from me that all the managers and most of the actors are for the censor, and that a large number of the playwrights and authors (including no less a personage than George Meredith) are for the censor's total extinction right away. Holding as I do the view that we need a play censor, and fearing as I have yet good reason to do, that if some of our managers and playwrights have their own way they would give us some pretty hot stuff, I regret to find some Meredith in the anti-censorial galley, and I regret also to find that the very "head and front" of the anti-censor agitation is the otherwise gentle little James Mathew Barrie.

In the midst of the storm which the faddists strive to set whirling around the head of our Play Censor, several new plays have nevertheless contrived to get themselves produced. The said faddists having a few days ago sent their censorphobic manifesto around the papers, I do a strong contraband (and I regret to find some Meredith in the anti-censorial galley, and I regret also to find that the very "head and front" of the anti-censor agitation is the otherwise gentle little James Mathew Barrie).

But leaving this example of what is really an annual attack on the censor, let me hasten to give you some account of the new play productions which have occurred this present week now ending.

These productions were six in number, namely, *Lady Frederick*, the Court on Saturday; *Hamilton's Second Marriage*, the same on Sunday; *Stemming the Stream*, at the Scala; *Miquette*, at the Duke of York's; *The Whip Hand*, at the County Theatre, Kingston (twelve miles out); a new curtain raiser called *A Sentimental Cuckoo* in front of Mrs. Ponderbury's Past, at the Vandervell.

Lady Frederick was the work of W. Somerset Maugham, a very skilful and exceedingly realistic writer, who has given to the reading world a very shrewd story of the London slums entitled "Liza of Lambeth." This time the somewhat Zolaesque fictionist went in for a society play. It was written round a dashing and worldly young widow, who, finding that it was necessary (David Garrick-like) to "warn off" a good family man who had proposed to her, went in for sundry tactics likely to warn him off forthwith.

The scene which contained the chief warning off process showed the heroine (that is, the sometime worldly wise name part), performing her toilet. If you please, before the aforesaid proposal. And many kind friends, in front of could scarcely believe that *Lady Frederick* would thus deliberately expose all the little make-up secrets of certain of her sex in general and of herself in particular to that young lover while he was seated in her boudoir, as it were.

And yet, believe me (strange as all this may seem), *Lady Frederick* was not without dramatic merit. Only some of the dramatic merit was wrongly assorted. I do not go so far as to say that the play will run to any great extent. But undoubtedly it deserves to draw a good share of financial support, if only on account of its smart dialogue, its mostly clever characterization, and especially for its shrewd observation of "society life as she is lived"—by ladies.

The best of the acting was provided by that brilliant comedy actress, Ethel Irving in the name part, W. Graham Browne as the young wooer, Lord Mereston, whom she is led to try to disillusionize; that ripe comedian, E. W. Garden, as an easy going admiral; Florence Wood (daughter of our old hero, Mrs. John Wood) as a comic milliner, and C. M. Lowe as *Lady Frederick's* vigilant friend, whom she subsequently marries. Less important characters were very well acted by Beryl Faber, Arthur Holmes-Gore, and Beatrice Terry.

The above-named new evening play production of Manager Otto Stuart's at the Little Court Theatre in Sloane Square, Chelsea, was followed by his production at the same theatre last Tuesday afternoon (for sometime purposes only) of a new play by that brilliant dramatist, Mrs. W. Kingdon Clifford, and entitled *Hamilton's Second Marriage*. Now, Mrs. Clifford, widow of that distinguished scientist, William Kingdon Clifford (who, alas, died so young), is one of the most brilliant fictionists and one of the most promising dramatists known to your fiction swallowing and drama-devouring Gaiety.

This time, however, I regret to say that Mrs. Kingdon Clifford did not do herself as much justice as she has done hitherto. The play's trend, as the saying goes, is not at all uncommon in your States, methinks.

Hamilton's Second Marriage contained several striking dramatic bits, and, naturally, its dialogue was well penned throughout. The argument of the piece was as to whether a very nice heroine should or should not expose a very good sort of fellow who had been in the divorce court, not as a defendant, however, but as a plaintiff. The heroine's mother held very tall not to say Tolstoyan, views against divorce, and would fain denounce any and all parties engaged therein, whether innocent or guilty. After much see-sawing of action and episode concerning this theme the knot cut itself, as it were, by the divorcer meeting and remarrying his divorcee. Several of our critics and playgoers appear to marvel at this strange finish, as they call it. This shows that the marvelers cannot know much about American marriage customs, eh? That sort of remarriage is not at all uncommon in your States, methinks.

The cast of *Hamilton's Second Marriage* was strong, and included the beautiful young Alexandra Carlisle as *Hamilton's* somewhat perplexed sweetheart (who, of course, marries some one else), Dawson Millward as the equally perplexed *Hamilton*, the aforesaid Graham Browne as a light comedy lover, the heretofore-mentioned E. W. Garden as a good knight, and Frances Dillon who gave a fine performance of the repentant divorced wife.

Of *Stemming the Stream* little need be said, save that it is an old-fashioned London Journal-Family Herald kind-of novel kind of play, of a sentiment and humor quite half a century behind the times. Its character nomenclature and descriptions alone are enough to show this. Take for example, "Urrish Strugly, a hypocritical pulpitier"; "Clunkacala, grocer and gossipier," and so on.

It is difficult to see how the Scala's new leaves, W. H. C. Nation to wit, can hope to draw money to this beautiful theatre by this ancient and badly constructed play. Still, that will not matter much, for W. H. C. N. (front named William Hamilton Coddington) is a kind of multi-millionaire who has acquired a habit of writing or "imitating" little lyrics. In order to place these effusions before the British public, W. H. C. N. has either run veridical or playhouses (and sometimes both) ever since your glorification "and a little tiny boy with a hoh-lo the wind and the rain!"

I am sorry to have to report that what we expected to be a most important production of the above mentioned six plays, *Miquette* to wit, proved anything but a success when presented by Manager Charles Frohman at the Duke of York's last Saturday night. The presenter had (as

usual) spared no expense to cast and mise en scene and for the work of adaptation. (In this case not an over-estimating task) he had engaged that unusually skilful adaptor, Charles Edwards Stuart Cosens Gordon Leaver, husband of Marie Tempest, who is scoring in the presenter's other presentation of *The Barrier at the Comedy*.

To be candid with you, I fear that undue haste as regards production made this Anglicized version of *Miquette* at the Duke of York's (so successful in Paris) seem somewhat jerky and unsatisfactory. Whatever was the cause, it does not "make good" on the first night, whatever it may do yet. There was no need to complain on the score of the cast, for that included several very clever players. Among these were Dion Boucicault (also "producer"), Kenneth Dwan, Ernest Cosham, Victor Wildercombe, Herbert Ross, Agnes Miller, Mrs. H. H. Brooke, Robt Harwood and that delightful and formerly dandified dandy, Citroness Pauline Chase, as the heroine *Miquette*, the only one of the dramatic persons whose Gallic origin is retained. I fear that Frohman will soon have to present a new play at the Duke of York's.

Your wonderfully artistic actress and very vivacious vaudeville artist, Marie Dressler, has just made a most successful European debut at the Palace Theatre. Next week I hope to describe her "act" more fully, and to point out the strange (as well as successful) effect thereof.

We have not many new plays next week. The only really important event will be Oscar Asche's revival of *Othello* at His Majesty's. But the following week—great Scott!—we shall indeed be busy!

BERTHA KALICH'S THIRD TOUR.

Bertha Kalich will begin her third annual tour under the direction of Harrison Grey Fiske in Pittsburgh on Nov. 18, in *Marta of the Lowlands*, by Angel Guimera, translated by Wallace Gilpatrick and Guide Macburg. Mr. Fiske has been conducting rehearsals of this play in New York for several weeks.

Mr. Fiske produced *Marta of the Lowlands* in New York four years ago, that being his first representation in English. It then was and still is perhaps the most popular of contemporary Spanish dramas, and has been very successful in various European centers as well as in most Spanish-American capitals. It was written originally by Maria Guerrero, the famous Spanish artist, in view for its chief role, and she has won great success in it, both in Spain and in South America. It was recently successful also in German at Berlin.

Marta of the Lowlands for two years has been held in reserve for Madama Kalich. It is thus practically a new play for this country, having been represented in the East only in New York, Pittsburgh and Washington. In these three cities it was hailed as a great novelty, and in all it drew large audiences. It is a play of romantic purity as well as of exceptional realistic power and appeal, and in its mounting and costuming it takes a place among the very best of Mr. Fiske's productions.

Henry Kolher will appear as Mandelich, the shepherd hero of the play, a part of exceptional opportunities. Halide Kirkland will be seen as Selamatin, the role which he originated. Robert McWade in Tomas has a part that calls for the exercise of the best abilities, even of an actor of his standing, and the very sympathetic character of a child will be impersonated by Mabel Tallafara.

The character of *Marta* is believed to afford Madama Kalich her greatest role in English. It is one that tests the actress's psychological insight and the art of naturalism of the interpreter.

A BUSY STAGE DIRECTOR.

Harold Nelson, general stage director for Ernest Shipman's attractions, will have three unusually busy weeks. On Tuesday of this week he joins the Kelcey-Shannon company to rehearse them in *Bridge and The Walls of Jericho*, which will be their two plays for their transcontinental tour. On Wednesday he will conduct final rehearsals for Lucia Moore, who commences her first starring tour under Ernest Shipman's management in *Alice-Sit-by-the-Fire*. Thursday and Friday will be given to introducing some new business into what has been called the Flower, which is coming into New York with Anna Day as the star. He will then take a midnight train to Western Pennsylvania, where he will make the same improvements with the Grace Merritt When Knighted Was in Flower company. Nov. 18 and 19 will be spent at Toledo, Ohio, to polish up the production of Dorothy Vernon of Haddon Hall, in which Blanca West is starring. Nov. 20 and 21 will be spent with Gertrude Shipman in the same play. Then Mr. Nelson jumps into Indiana and suspects Laura Burt and Henry Stanford's production of *The Walls of Jericho*. Then on the Sunday train he jumps back to New York to rehearse Mary Shaw in Mrs. Warren's Profession and *Ghosts*. The Bonnie Brier Bush, The Shepherd King and a couple of other attractions are too far distant to receive Mr. Nelson's attention on this round-up, but will be covered later. He will have perched charges of *The Wraiths* of the Green and The Part of Missing Man, which will be produced early in the New Year.

MILES BROTHERS ACCUSE EMPLOYEES.

Miles Brothers, leading moving picture importers and manufacturers, have recently passed through a trying experience with certain employees, who, it is claimed, had been in collusion with others on the outside, and had conspired to steal from the firm valuable property and a large part of its business for the benefit of a new company which it was intended to organize. The claims of the directors are extended to discrediting Miles Brothers with its patrons and with the trade generally, but the plot was discovered before it could be fully carried out, and two employees, John B. Clark and C. R. Purdy, were arrested, and are now out on bail, charged with grand larceny and breach of trust. Another employee, R. B. Gibbons, the assistant cashier, made a complete confession and was discharged from his position. Herbert Miles, general manager of the firm, stated in an interview that the firm suffered a monetary loss of about \$20,000, the most of which will be recovered.

"SAMPL OF POSEN" ARRESTED.

Maurice B. Curtis, formerly the star in Sam'l of Posen, was held in \$1,000 bail for General Sessions by Magistrate Walle in the Tombs Police Court last Friday morning. He was charged with the larceny of \$500 from Marcella Marsteller, of 469 West Twenty-third Street. Miss Marsteller was to have been featured in *The Irish Troubadour*, a vaudeville sketch. The sketch has never been produced. Miss Marsteller says that she gave Curtis \$500 upon his assertion that he had paid Klara and Reinger \$440 for scenery. Curtis denied that he made such a statement and said that the money was paid as half interest in the sketch.

SUIT FOR \$100,000.

Suit was begun in the Essex County courts in Newark, N. J., on Nov. 9 to recover \$100,000 damages from Dr. Walter E. Morris, a dentist. The plaintiff is George W. Jacobs, administrator for the estate of his brother, Marcus J. Jacobs, the theatrical manager, who was struck and killed by an automobile in Newark on Sept. 26. Dr. Morris was at the wheel of the machine at the time of the killing. He is now under \$15,000 bail awaiting trial on an indictment for manslaughter.

BAZAAR FOR CRIPPLED CHILDREN.

A bazaar was given for the Home for Destitute Crippled Children at the Waldorf-Astoria last Friday afternoon. Among those who assisted were Mrs. Jacob Litt, Catharine Countess, Mrs. Felix Jansen, Bijon Fernandes Abington, Charles Olney, Mrs. Damon Lyon, Beale Daube, Carlos and Mrs. Nina Hollins, Mrs. Procter, Mrs. Fred Nixon, Nirdlinger, Valdesa Suratt, Mrs. Richard Anderson, and Mrs. Louis Werba. A large sum was realized for the charity.

Edwin H. Curtis as Percy Blanchflower in *The Masqueraders*, Proctor's 5th Avenue Theatre.

PROMINENT REPERTOIRE MANAGERS.



WILL T. LISTER.

The above portrait is that of Will T. Lister, of the well-known and highly popular Western repertoire firm of Chase and Lister. As stated last week in *The Mirror*, in referring to the portrait of Mr. Lister's partner, Glenn F. Chase, the firm was organized some fourteen years ago and has been in successful existence ever since. Mr. Lister, previous to his partnership with Mr. Chase, was a circus and minstrel man.

REPERTOIRE NOTES.

A son was born to Mr. and Mrs. Tom McNeal on Oct. 18. Mr. McNeal is a member of the Taylor Stock company.

The James Kennedy company includes James Kennedy, Kathleen Farrar, Herbert G. Emery, Horace G. Adler, David Walters, Adelaide Boothby, Edwin Trevor, Harriet Willard, Harry Thorne, Edith Carpenter, Willard Dyer, Mary Smith, G. A. Griffin, W. A. Iveson, Tony Kern, H. Pitts, Tommy Barnes, Gertrude Levan, and six vaudeville acts.

The Gorman and Ford company, which has been playing eight seasons through New England and New York without closing, is now on its first Western trip through Michigan. The company comprises twelve members, with Harry Gorman and Mildred Ford in the leading roles. The roster is: Harry Gorman, manager; Charles Fiske, advance; Henri J. Weber, musical director; G. E. Cairns, stage manager; Oscar Dwan, Frank Hathaway, John E. Shaw, Jack Snyder, Mildred Ford, Minnie Thorne and Lettie Hathaway. The company is featuring *Wedded, But No Wife*, and *Goldfields of Nevada*.

Charles H. Rowman issued invitations to the marriage of two members of his Chicago Stock company, Masters—Martha Ray (Dottie) Greene, of Philadelphia and James Bernard House of Auburn, N. Y. The ceremony took place at St. Paul's paragon, Butler, Pa., on Nov. 7.

CURRENT AMUSEMENTS.

West ending November 16.
ACADEMY OF MUSIC—The Lion and the Mouse—612 times, plus 30 week—18 to 25 times.
ALHAMBRA—Vaudeville.
AMERICAN—Fatsy in Politics—27 times, plus 9 times.
ASTOR—Tom Jones—1st week—1 to 5 times.
BELASCO—Blanche Bates in The Girl of the Golden West—1st week—1 to 7 times.
BERKELEY—Arnold Daly in The Van Dyke, The Japanese Lady—2nd week—6 to 15 times each; After the Opera—3rd time; The Shishers—4 times, plus 1 time.
BIJOU—Ala Nascara in The Master Builders—8th week—38 to 65 times.
BROADWAY—The Round Up—45 times, plus 4th week—38 to 35 times.
CASINO—The Gay White Way—6th week—42 to 40 times.
CIRCLE—Closed Nov. 8.
COLONIAL—Vaudeville.
CRITERION—The Daughters—12th week—60 to 80 times.
DALY—Margaret Anglin and Henry Miller in The Great Divide—25th time, plus 11th week—39 to 86 times.
DEWEY—Pay Foster Barlowers.
EMPIRE—John Drew in My Wife—11th week—80 to 81 times.
FOURTEENTH STREET—Bertha, the Sewing Machine Girl.
GARDEN—Commencing Nov. 12—May Robson in The Judgement of Ant Mary—7 times.
GAYETY—Article—24 week—35 to 22 times.
GERMAN—At the Sign of the Green Parrot—7 and 8 times; Literature—7 and 8 times; The Last Masks—7 and 8 times; The Duchess des Folies Bergeres—2 times; The Education of a Lover—5 to 7 times.
GOTHAM—Tiger Lilies Barlowers.
GRAND OPERA HOUSE—Dustin Farnum in The Ranger—24 times, plus 9 times.
HACKETT—Francis Wilson in When Knights Were Bold—4 times, plus 10 to 37 times.
HARLEM OPERA HOUSE—Stock co. in The Boys of Company B—12 times.
HERALD SQUARE—Low Fields in The Girl Behind the Counter—7th week—43 to 50 times.
HIPPODROME—Pioneer Days and Neptune's Daughter—11th week.
HUDSON—Robert Edson in Clamorous—12th week—87 to 84 times.
HURDLO AND SKAMON'S MUSIC HALL—Irwin's.
KALICH—Yiddish Drama.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 2ND STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in The Masqueraders.
KEITH & PROCTOR'S 8TH STREET—Vaudeville.
KEITH & PROCTOR'S 12TH STREET—Vaudeville.
KNICKERBOCKER—Blade Jans in The Horden—4th week—56 to 30 times.
LIBERTY—Henrietta Crossman in The Christian Pilgrim—1st week—1 to 7 times.
LINCOLN SQUARE—Alton Opera co. in The Bohemian Girl.
LONDON—Star Show Girls.
LYCEUM—The Thief—10th week—74 to 81 times.
LYRIC—Mrs. Patrick Campbell in The Secret Mrs. Tanqueray—2 times; Maids—2 times; Hedda Gabler—2 times; The Notorious Mrs. Elphinstone—2 times.
MADISON SQUARE—The Consul of Mrs. Patrick—2d week—4 to 13 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC—The Top o' th' World—4th week—27 to 34 times.
MANHATTAN OPERA HOUSE—Grand Opera company in repertoire—2d week.
METROPOLITAN—The Spellers—30 times, plus 9 times.
METROPOLITAN OPERA HOUSE—Grand Opera company in repertoire—1st week.
MINER'S BOULEVARD—Belgian Barlowers.
MINER'S EIGHTH AVENUE—American Barlowers.
MURRAY HILL—City Sports Barlowers.
NEW AMSTERDAM—The Merry Widow—4th week—24 to 25 times.
NEW STAR—Closed 600—18 times, plus 9 times.
NEW YORK—Vaudeville.
PASTOR'S—Vaudeville.
SAVOY—The Man of the Hour—50th week—388 to 405 times.
STUYVESANT—David Warfield, in A Grand Army.
THALIA—The Shoemaker—40 times, plus 9 times.
VICTORIA—Vaudeville.
WALLACK'S—The Right of Way—2d week—10 to 17 times.
WEBBER'S—Joe Weber's company in Hip! Hip! Ho!—4th week—38 to 43 times.
WEST END—Right Bell.
TOKYVILLE—Florence Haddley in The Street Singer.

AT LIBERTY

SAN FRANCISCO.

The Heart of Maryland Revived—William Faverham—The Vanderbilt Cup—Items.

In spite of three political parties struggling for supremacy during the week of Oct. 28—which was the last one of the campaign—nearly all the theatres did a good week's business.

The Heart of Maryland was given a superb production at the Alcazar. Thais Lawton as Maryland Calvert sustained her reputation of being one of the best stock leading women in the country, and W. H. Walling as Colonel Mordaunt made a splendid make-up and convincing acting—inspired the contempt of every person who witnessed his performance. Bertram Lyell set all he could out of the part of Alan Kendrick, and A. H. W. W. as General Hugh Kendrick was capable. Ernest Glenfield in the role of Lord Calvert, did some fine acting; particularly in his death scene. The Sergeant Blount of Walter Belmont was an interesting bit of character work, as was John B. Maher's Sexton. Others in well sustained parts were Howard C. Hickman, Fred J. Butler, Adèle Polande, Louise Brownell, and Daisy Lovell. Owing to his patronage the same bill will hold the boards another week, to be followed by The Mills of the Gods.

William Faverham in The Sunway Man closed a successful fortnight's engagement at the Van Ness 2. Checkers open for a week on the 3.

The inaugural operatic attraction of the Princess was The Mocking Bird. Cecilia Rhoda who appeared in the leading role, a pleasing and well trained singer, and is a graceful dancer and clever actress. Nichole Ling as a sentimentally piteous made a fine appearance, and acted and sang well. Harry Cashman in the leading comedy role, lacked originality. There is plenty of material here at this time—for interpretations of a local nature. Zoe Barnett and Edna Malton are two young women well equipped vocally, besides being possessed of an small amount of scholastic. Lucille Sammons, the contralto, has a good voice and knows how to use it. The rest of the cast was adequate, and the chorus, under the direction of George E. Lusk, did good work. The settings were artistic, and the attendance throughout the week was big.

Next week, The Golden Rule, a good week's run at the American. John L. Kearney, the leading comedian, was highly amusing. He has a unique style of his own, and has the happy faculty of keeping people in a good humor while on the stage. The comedy, and the chorus, under the direction of George E. Lusk, did good work. The settings were artistic, and the attendance throughout the week was big.

The Mayor of Toledo enjoyed a good week's run at the American. John L. Kearney, the leading comedian, was highly amusing. He has a unique style of his own, and has the happy faculty of keeping people in a good humor while on the stage. The comedy, and the chorus, under the direction of George E. Lusk, did good work. The settings were artistic, and the attendance throughout the week was big.

The Ed Redmond Stock co. in its second week at the Lyceum, presented The Charity Ball to good business. Next week, Winchester, a comedy.

The Davis Theatre opens 11 with Zeke, the Country Boy, as the attraction.

DETROIT.

The Little Church—De Wolf Hopper Back—Manager Williams Improves His House—Gossip.

At the Detroit Opera House Oct. 31-2, The Little Church, with the radiant little Williams as the mischievous Molly Montrose, drew fair business. She was surrounded by the usual Frohman support, and James Blakely, an English importation, gave a rich specimen of the exaggerated comedy that flourishes across the sea. Henry V. Donnelly, Will West, Sol Selman and Fritz Jensen were given their share of applause. De Wolf Hopper, who has not appeared in Detroit since October, 1904, received a fitting reception 4-6 in Hesperian. De Koven's music was a treat relished by those whose palates have become dulled by the common stock of the ordinary comic opera. Hopper was surrounded by artists of known quality, among them Marguerite Clark, Ada Deaves, Julian Reed, William Wolf, Detmar Pospisil, George O'Dell and Joseph Phillips. A typical Charles Charnock headed the show. Chauncey Gilett 7-9. E. H. Sothen 11-13.

The interior of the Temple Theatre, under the direction of Manager Williams, has undergone considerable improvement this season. Fine clean mirrors have been placed on the walls, and palms and ferns have displaced the actives in the foyer. The stage has also been equipped with a complete new set of scenery painted by Roman & Landis of Chicago. At the Lyceum Theatre 2-4, Fiske O'Hara, in Dion O'Hara, brought back to many faint reminiscences of W. J. Brannan days. Mr. O'Hara has a clear, well trained tenor voice. He was well supported by Frank Hollister, Mart E. Stevens, John K. Paul, Florence Wilson, Marie Quiley and Little Dorothy Gled.

The Burlesque 10-14. Woman Against Woman was produced by the Lafayette Players 3-6, and a well balanced performance given by the following cast: Albert Morrison, Charles Schuchard, Cora Gilson, Dora Brown, F. Francis Kirk, Edwin Batters, Harriet Barton, Helaine Hadley, Lucius Martin, Marie Haines, Adèle Hurley and Ruth Higgins. Charity Ball 16-18.

Sam S. Howe, moving with the Elks Lodge Band, played large audiences at the Avenue Theatre 2-4, as did a diversified olio. Campbell's Nightingales 10-14.

At the Gayety Theatre 2-6, the Lill Sisters satisfied the general public as well as a large portion of Detroit's body politic, who visited the theatre during the week. Rice and Barton 10-14.

The Smart Set, one of the brightest and most meritorious shows that visits the Whitney Theatre each season, played to capacity business 3-6. Next, Josie, the Little Madam.

An electric canopy, formed by various colored incandescent lights, has been placed in front of the Gayety Theatre this season by Manager Harry H. Hedges, and the similarity is probably as gorgeous as that of any burlesque theatre in the West.

KLYP A. MARGON.

INDIANAPOLIS.

E. H. Sothen Appreciated—Enthusiastic Audiences—Mary Mannering—Stock Notes—Concert.

Brewster's Millions played its first engagement here at English's Oct. 28-30 to good business. In Brewster, Edward Ables has a part that fits him perfectly, and to say that his work delighted his audience puts it mildly. It was perfection. Mary Ryan was a quiet, lovable Peggy, and Emily Lytton, stunningly groomed, was equally effective as Mrs. Dan. The balance of the cast was evenly good. The yacht scene was enthusiastically applauded.

E. H. Sothen finished the week 31-2, presenting The Fool Hath Said in His Heart There is No God. Hamlet, and two performances of If I Were King. Large and appreciative audiences welcomed Mr. Sothen, who has not been seen here in several years. The local press treated in highest terms the work of the star and his co., especially that of Virginia Hammond, his leading lady.

Mary Mannering opened her second engagement here at English's Oct. 4-6 to a good sized audience that followed with interest and pleasure her charmingly gay, girlish and convincing portrayal of Betty Patterson. It is another case of a perfectly fitting part. Frank Gillmore was a manly and handsome James Hamper, and Herbert Carr was well cast as the gruff, indignant father of Betty. The other characters were well handled by Helen Macbeth, Gertrude Clemens, Edward Trevor, Nicholas Jodela, Percy Herbert, Clarence Williams, James A. Dickson and others. Mrs. Keadon in The Land of Dollars 7-9. The Hypocrite 11. McIntyre and Heath in The Ham Truce 12-13. Francis Macmillan 14. Dockstader 15, 16.

The Smart Set drew the usual large houses at the Park 31-2, and played with a hilarious performance. Josie, the Little Madam, closed the Model, moved to Pashanville Pete 7-9.

The Majestic Stock co. opened the week of 4-6 with The Christian. The leading parts were admirably played by Mary Keadon, the new headliner, and Theodore Gamble. When We Were Twenty-One 11-13. The teachers of the College of Musical Arts gave a recital at the college 5.

Charles W. Clark, baritone, will give a song recital at Caledonia Hall 6, under the auspices of St. Paul's Men's Club.

Under the direction of Franz Bollinger, the Musician will give its first concert of the season at Musicianer Hall 8, assisted by Johannes Mierch, violinist, Mrs. Charles F. Keadon, soprano, Edna Haining, contralto, and Arnold Spencer, baritone.

Francis Macmillan came to English's 14, and Joe Keadon will give a concert at Caledonia Hall 27. Florence Webster, of this city, who made her professional debut in The Top of the World, is now in vaudeville.

PEARL KIRKWOOD.

SPOKANE.

The Alaskan Popular—A New Play Promised—The Curtiss Company—Notes.

Spokane likes The Alaskan, which was presented to the Spokane Theatre the week of Oct. 27, playing to big business at each of the eight performances, and equalling the receipts of Ben Hur, the only other co. that ever played in this house. A new play, The Alaskan, who wrote the music for the piece, was seen in the role of prospector and made a good impression, though he was overshadowed at times by Edward Martindell as Totem Pole Pete, whose songs with chorus and quartette were repeatedly encored. Agnes Cain Brown in the chief female role was captivating, but statuette Annie Adair carried off the honors as the widow and chaperon. Teddy Webb, Harold Vinard, and William Fiske were seen in congenial parts. The chorus, including sixteen male voices, knows how to sing. Oscar Radin wielded the baton. It is announced that Mr. Girard will remain at the head of the co. until next Spring, when an original comedy opera to be called The Date Line, will be produced at Chicago. The book is by Joseph Elithorn and Paul West and the music by Mr. Girard. The scene is the south Pacific sea, where the one hundred and eighty meridian bisects a mythical island, thus making a distance of a day on two sides of the island. The chief role is an admiral, who has never been upon the sea. The piece is a satire upon present day politics. Underlined are: The College Widow 4, 5. The Little Head Quartette 6. Killies Band 7. The Holy City Quartette 8. The Alaskan 9. The Holy City Quartette 10. The Holy City Quartette 11. The Holy City Quartette 12. The Holy City Quartette 13. The Holy City Quartette 14. The Holy City Quartette 15. The Holy City Quartette 16. The Holy City Quartette 17. The Holy City Quartette 18. The Holy City Quartette 19. The Holy City Quartette 20. The Holy City Quartette 21. The Holy City Quartette 22. The Holy City Quartette 23. The Holy City Quartette 24. The Holy City Quartette 25. The Holy City Quartette 26. The Holy City Quartette 27. 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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (Dahms and Glenn, mgrs.): Joplin, Mo., Nov. 13; Lancaster 13, Pittsburg, Kan., 14; Columbia 15, Fort Scott 16, Yates Center 21, Paola 22.

A CHILD SHALL LEAD THEM: Beaver Falls, Pa., Nov. 11; Steubenville, O., 13; McKeesport, Pa., 14-16; Cincinnati, O., 17-23.

A COLTRIVED WAGON (H. C. Clarkburg, W. Va., Nov. 12; Fairmont 13; Wheeling 14-18; Baltimore, Md., 17-23).

A COUNTRY KID (H. E. Whitaker, mgr.): Buffalo, N. D., Nov. 12; Wheeling 13; Watertown 14; Warren, Pa., 15; Erie, Pa., 16; Warsaw, Pa., 17; Bush Center 19, Mt. Cloud 20, Madison 21, Watertown, S. D., 22; Tracy 23.

A DESPERATE CHANGE (W. G. Connors, mgr.): London, O., Nov. 14; Springfield 15, 18; Greenville 16; Columbus 17; Tipppecanoe 21; Bellefontaine 22; Anderson 23.

A DESPERATE CHANGE (Western: J. C. Patrick, mgr.): Salt Lake City, U., Nov. 10-18; Richmond 19; Ephraim 19, Mt. Pleasant 20, Provo 21, Lehi 22, Merced 23.

A HUMAN SLAVE (Leo J. Daubins, mgr.): Versailles, Ill., Nov. 12; Barry 13; Winchester 14; Roadhouse 15; Greenfield 18; Jerseyville 19; Oakville 19; Gillespie 20.

A JOKE AND A TRAMP (Sam'l M. La Porte, mgr.): Marion, Ill., Nov. 12; Murphysboro 14; Cape Girardeau, Mo., 15; Chester, Ill., 16; Flat River, Mo., 18; Boone Terra 19; Fredericktown 20; Charleston 21; Sykeson 22; Dexter 23.

A MESSAGE FROM HADES: San Francisco, Cal., Nov. 11-17; Fresno 23.

A MILLIONAIRE TRAMP (Elmer Walters, mgr.): Omaha, Neb., Nov. 12; Des Moines, Ia., 13-16.

A PAIR OF COUNTRY KIDS (Western: Jay Smith, mgr.): Hamilton, Ont., Nov. 12; Port Hope 13; St. Catharines 14; Peterborough 15; Rymoreford 16; Oranochowen 19; West Chester 20; Chateaufort 21; Downsington 22; York 23.

A RABBIT'S FOOT (Pat Chapelle, mgr.): Canton, Mass., Nov. 12; New Bedford 13; Portland 14; Nashua 15; Rockland 16; Jackson 18.

A RACE ACROSS THE CONTINENT (Al H. Woods, mgr.): St. Joseph, Mo., Nov. 12; 13; Omaha, Neb., 14-18; Denver, Ia., 17; Decatur, Ill., 18; Springfield 19; Chicago 20; Kansas City 21; St. Louis 22.

A REAL SLAVE (Eastern: Clarence Bennett Co., Inc., mgrs.): Roswell, Ill., Nov. 12; Oxford, Ind., 13; Monticello 14; Whamias 15; Laporte 18; Michigan City 17; Elletts, Mich., 18; Graham 19; Detroit 20; Cleveland 21; Toledo 22; Chicago 23.

A ROYAL SLAVE (Western: Harry A. De Bea, mgr.): Logan, U., Nov. 12; Preston, Ida., 13; Franklin 14; Malad 15; Brigham, U., 16; Salt Lake City 17-20; Park City 21; Coalville 22; Evanston, Wyo., 23.

A TEXAS RANGER (Chas. R. Adams, mgr.): Lafayette, La., Nov. 13; Franklin 13; Morgan 14; Houma 15; Thibodaux 16; Baton Rouge 19; Alexandria 19; Ruston 20; Shreveport 21; Marshall, Tex., 22; Longview 23.

A TOWN OF MYSTERY (Roy D. Way, mgr.): Parsons, Kan., Nov. 13; Independence 13; Jola 14; Oklahe 16; Lexington, Mo., 16; Marshall 19; Mohrville 20; Centralia 21; Bonneville 22; Jefferson City 23.

ADAMS MAUDE (Chas. Frohman, mgr.): New Orleans, La., Nov. 11-18; Memphis, Tenn., 19-20; Nashville 21-22.

ANITA, THE SINGING GIRL (A. J. Spence, mgr.): Chicago, Ill., Nov. 1-23.

ARE YOU A MASON? (E. F. Polson, mgr.): El Reno, Okla., Nov. 13; Shawnee 18; Oklahoma City 14; Dallas, Tex., 19; Fort Worth 16.

ARE YOU CRAZY? (B. L. Lawrence, mgr.): Lehi, U., Nov. 12; Cedar Rapids 13; Council Bluffs 14; Leavenworth 15; Fremont 16; Ogden 17; Ponchaika, Ida., 18; Mountaine Home 19; Nampa 20; Boise 21; Caldwell 22; Ontario, Ore., 23.

ARIZONA (David J. Banagan, mgr.): La Junta, Colo., Nov. 12; Fort Collins, Col., Vero, M. K., 14; Albuquerque 15; Ft. Pasa, Tex., 17; Douglas, Ariz., 18; El Paso 19; Tucson 20; Phoenix 21; Prescott 22.

ABOUT THE CLOCK (Oss Hill, mgr.): Providence, R. I., Nov. 12; Worcester 13; Boston 14; Lynn 15; Salem 16; Grinnel 18; Belle Plaine 19; Cedar Rapids 20; Independence 21; Manchester 22; Ames 23.

AS TOLD IN THE HILLS (Western: Nesbit Savilla, mgr.): Nashville, Ind., Nov. 12; Southville 13; Coalinga 14; Santa Fe 15.

AT THE OLD CROSS ROADS (Arthur C. Alston, prop.): Enid, Okla., Nov. 12; Blackwell 13; Arkansas City, Kan., 14; Newton 15; Wichita 16; Ash Grove 18; Council Bluffs 19; Grand Island 20; Junction City 21; Salina 22; Boulder, Colo., 23.

AT YALE (Op. A.: Jules Murry, mgr.): Danbury, Conn., Nov. 12; Bridgeport 12; New Haven 14-16; Pertt Amherst, N. Y., 18; Plainfield 19; New Brunswick 20; Paterson 21.

AT YALE (Op. B.: Jules Murry, mgr.): Utica, N. Y., Nov. 12; Oswego 13; Geneva 14; Wellsville 15; Niagara Falls 16; Jamestown 18; Erie, Pa., 19; Olean City 20; Thurston 21; Fredonia 22; Albany 23.

BARRYMORE ETHER (Chas. Frohman, mgr.): Philadelphia, Pa., Nov. 11-23.

BATH BLANCHIE (David Belasco, mgr.): New York city, Nov. 11-20.

BEEFORD'S THREE (Blair and Havlin, mgrs.): Peoria, Ill., Nov. 10-12; Davenport, Ia., 14-16; Des Moines 17-20; Omaha, Neb., 21-23.

BEFORE AND AFTER (John Moore, mgr.): Ft. Worth, Tex., Nov. 12; Dallas 13, 14; Waco 15; Austin 16; Galveston 17; Houston 18; Beaumont 20; Galveston 21; Ft. Arthur 22; Orange 23.

BEN HUR (Klaw and Erlanger, mgrs.): Washington, D. C., Nov. 11-18; Atlanta, Ga., 18-22.

BRECKFORD (J. C. Hart, mgr.): New York, Nov. 12; New York, N. Y., 14; Columbia 15; Savannah, Ga., 16.

BRENDA, THE SEWING MACHINE GIRL (Al H. Woods, mgr.): New York city Nov. 11-18.

BRENDA, THE SEWING MACHINE GIRL (Op. 2): New York, Nov. 12; Baltimore 13; New York, 12; Easton, W. Va., 13; Gettysburg, O., 14; Middletown 15; Hamilton 18; Troy 19; Mechanicsburg 19; Circleville 20; Chillicothe 21; Jackson 22; Lancaster 23.

BRO HEARTED JIM (Harry J. Jackson, mgr.): St. Louis, Mo., Nov. 11-23.

BILLY TENN KID (Western: LeRoy R. Sumner, Edwin H. Nell, mgrs.): Elgin, Ill., Nov. 12; Janesville, Wis., 12; Beloit 14; Prospect, Ill., 15; Boone Grove, Wis., 16; Watonga, Okla., 18; Dodge City, Kas., 19; Goodnow 20; Kansas 21; Ford do Lac 22.

BINDLEY FLORENCE (B. E. Forester, mgr.): New York city Nov. 11-23.

BINGHAM, ARLELL (Amelia Blumham, mgr.): Jacksonville, Fla., Nov. 14;atches 15; Baton Rouge, La., 18; Shreveport 20; Beaumont, Tex., 22.

BLANDER-MOBBER (The Duo! Wm. K. Sparks, mgr.): Carlisle, Pa., Nov. 12; Lewistons 13; Altoona, Pa., Greenburg 14; Erie, W. Va., 16; New York, N. Y., 18; Conestoga 18; Uniontown, W. Va., 20; Uniontown, Pa., 21; Frankfort 22; Crawfordville 23.

BLOODGOOD, CLARA (Sam and Lee Hubert, mgrs.): Indianapolis, Ind., Nov. 12; 13-16; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 2

CONVICT 999 (Al. H. Woods, mgr.): New York City Nov. 11-18.
COBBERT, JAMES J. (Mittenthal Bros. Amuse. Co., mgr.): Baltimore, Md., Nov. 11-18, Trenton, N. J., 18-20, Atlantic City 21, Potomac City, Pa., 22, Eastern 23.
COBBOHAN, JANE (Arthur G. Ables, mgr. and mgr.): Taylor, Tex., Nov. 12, Martin 13, Waco 14, Ft. Worth 15, Dallas 16, Sherman 17, Houston 18, Ardmore, Okla., 20, Norman 21, El Reno 22, Oklahoma City 23.
COCHRAN, HENRIETTA: New York City Nov. 11-18, indefinite.
CUPID T. VARNER (Julius Murry, mgr.): Kansas City, Mo., Nov. 10-18, Topeka, Kan., 17, St. Joseph, Mo., 18, Lincoln, Neb., 19, Webster City, Ia., 20, Waterloo 21, Cedar Rapids 22, Rock Island, Ill., 23.
DALL, AROLD: New York City Nov. 8-18, indefinite.
DANIEL BOONE ON THE TRAIL (Harry Felton, mgr.): Winchester, Va., Nov. 13, Front Royal 15, Luray 14, Charlottesville 15, Farmville 16, Burkville 17, Petersburg 23.
DAY, ANNA (Ernest Shipman, mgr.): Gettysburg, Pa., Nov. 12, Middletown 13, Chambersburg 14, Carlisle 15, Eastern 16, New York City 16-18.
DEADWOOD DICK'S LAST SHOT (Al. H. Woods, mgr.): New York City Nov. 10-18.
DOUGLAS, ALLEN (Geo. W. Kenny, mgr.): Aurora, Ill., Nov. 12, Elgin 13, De Witt, Wia., 14, Green Bay 17, Menominee 18, Sylvania 19, Marquette 20, Independence 21, Calumet 22, Hancock 23.
DOWD, JAMES (Harry Felton, mgr.): Watertown, N. Y., Nov. 12, Hudson 13, Highland 14, Platts 15, Miller 16.
DREW, JOHN (Chas. Frohman, mgr.): New York City Nov. 11-18, indefinite.
DUGLAS, WM., THE IRISH DETECTIVE (Harold and Mabel, mgr.): Boston, Mass., Nov. 11-13, Providence R. I., 18-23.
EAST LYNN (A. A. Seymour, mgr.): Neenah, Wis., Nov. 12, Carlisle, Pa., 13, Canaan, Kan., 14, Canton, N. Y., 15, Elmira, N. Y., 16, 17, 18, 19, 20, 21, 22, 23.
EAST LYNN (Jack Pore, mgr.): Deamster, Mich., Nov. 12, Ironwood 13.
EAST LYNN (Geo. W. Scott, mgr.): Ashland, Ky., Nov. 12, Watertown, W. Va., 14, Lancaster, O., 15, 16, 17, 18, 19, 20, 21, 22, 23.
EAST LYNN (T. W. Goodwin, mgr.): Canandaigua, N. Y., Nov. 12, Watkins 13, Niagara Falls 15, Lockport 16.
EDISON, ROBERT (Henry B. Harris, mgr.): East St. Louis, Ill., Nov. 11-14, Cleveland, O., 15-23.
EMMA, THE PRETTY TYPEWRITER (Al. H. Woods, mgr.): Wilkes-Barre, Pa., Nov. 11-12, Scranton 14-16.
ELI AND JANE: Shelbyville, Ind., Nov. 12, Oak Grove 13, Carlisle 14, Marion 15, Palestine, Ill., 16, Martineville 18, Casey 20, Kansas 21, Charleston 22, Toledo 23.
EMERSON, MARY (Nick and Zimmerman, mgr.): New York City Nov. 11-18, Franklin 13, Sharon 14, Rochester 15, Canton, O., 16.
FALLEN BY THE WAYSIDE (Al. H. Woods, mgr.): Scranton, Pa., Nov. 11-12, Wilkes-Barre 14-16, Philadelphia 17-23.
FALLS, DUTCH (Chas. Frohman, mgr.): New York City Nov. 11-18, Brooklyn 18-23.
FATTY FELIX (Southern: Alice and Franklin, mgrs.): Wayne, Ia., Nov. 12, Oquonno 13, Alexandria 14, Newton, Mass., 15, New York City 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 56

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NEW YORK CITY

Talado, O. Nov. 12, Akron 13, Canton 14, Youngstown 15, Cincinnati 16, Erie, Pa. 19, Buffalo 20, Geneva 21, Rochester 22, Chicago, Ill. 23, New York City 24.

MILLER, ROBERT (Wm. A. Brady, mar.): Chicago, Ill. Nov. 2-22.

MCPADDEN'S FLATS: East St. Louis, Ill., Nov. 10-11, Ottawa 14, Joliet 15, 16.

MELVHAR, RALPH (J. H. Striding, mgr.): St. Paul, Minn., Nov. 10-15, Minneapolis 17-22.

MERRITT, GRACE (Ernest Shipman, mgr.): Findlay, O. Nov. 12, Lima 13, Dedanda 14, Kendallville 15, Kalamazoo, Mich., 16, Grand Rapids 17-20, Muncie, Ind.: Danbury, Conn., Nov. 12, Peshawar, N. Y., 13.

MONTE CRISTO (W. W. Shuttleworth, mgr.): Freehold, N. J., Nov. 12, Reading, Pa., 13, Coatesville 14, Hanover 15, Lancaster 16.

MOORE, BILL (G. V. Vermeo, mgr.): Jersey City, N. J., Nov. 11-14.

MRS. WIGGS OF THE CARRIAGE PATCH (Liebler and Co., mgrs.): London, Eng.—Indefinite.

MY FAITH GIRL (Duffy and Duffy, mgrs.): Junction City, Mo., Nov. 12, Topeka 14, Lawrence 15, Leavenworth 16, Ottawa 18, Emporia 19, Wichita 20, Winfield 21, Wellington 22, Arkansas City 23.

NARELLA, MAIRIE (Ernest and Frederic Shipman, mgrs.): Chicago, Ill., Nov. 10—Indefinite.

NAZIMOVA, MIKE: New York City Sept. 4—Indefinite.

NELLIE, THE BEAUTIFUL CLOAK MODEL: Cleveland, O. Nov. 10-19, Akron 19-20, Rochester 21-22, Newburgh, N. Y., Nov. 10-15, Watertown, N. Y., 16, Anacosta, Mont. 17, Butte 14, 15, Helena 16, Jamestown, N. D., 19, Fargo 19, Grand Forks 20, Winnipeg, Man. 21-22.

NEW MEET DAY (Geo. W. Winnett, mgr.): New Rochelle, O. Nov. 12, Lodi 13, Shelby 14, Chicago Jet 15, Sandusky 16, Newark 16, Tiffin 19, Port Clinton 20, Ada 21, Lima 22, Wapakoneta 23.

NILSON, CARLOTTA (Eugene F. Wilson, mgr.): Chicago, Ill., Nov. 11-14.

NOBODY'S CLAIM (Kestner; J. M. Jacobs, mgr.): Northumberland, Pa., Nov. 12, Mahanoy City 13, Shamokin 14, Lewistown 15, Harrisburg 16, Hastings 18, Mahanoy 19, Johnstown 20, Greensburg 21, Irwin 22, Altoona 23.

NOT YET, BUT SOON (Stair and Nicolai, mgrs.): Memphis, Tenn., Nov. 11-18.

O'HARA, FRANK (Chas. E. Hinesy Amuse. Co., mgrs.): Cincinnati, O. Nov. 11-14, Cincinnati 15-22, Columbus 16, Dayton 17, Springfield 18, Evansville 19, Louisville 20, Lexington 21, Richmond 22, Knoxville 23.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York City Nov. 11-20.

OLD ARKANSAW (Eastern; L. A. Edwards, mgr.): Brookville, Ind., Nov. 12, Martinsville 15, Frankfort 16, Nashville 17, Macon 18, Warrenton 20, Clinton 21, 22, Brad 23.

OLD ARKANSAW (Western; G. W. Michael, mgr.): Bowling Green, Ky., Nov. 15, Rock Springs 16, Green River 17, Cheyenne 18, Brigham Canon, U. S., 20, Salt Lake City 21-23.

OLE OLSEN (Geo. Cowley, mgr.): Canastota, N. Y., Nov. 15, Ilion 14, Little Falls 15, Gloversville 16.

O'NEILL, JAMES (Edgar Forrest, mgr.): Boston, Mass., Nov. 11-13.

OUR NEW MINISTER (Joseph Coopers, mgr.): Clinton, Ia., Nov. 12, Princeton, Ill., 13, Streator 14, Kanebake 15, Michigan City, Ind., 19, Elkhart 20, New Orleans, La., 21, Des Moines 22, Hastings 23.

PANHANDLE STEPS (Abbe Levy, mgr.): Cincinnati, O. No. 10-13.

PETER PAN (Chas. Frohman, mgr.): Paterson, N. J., Nov. 11-12, Atlantic City 14-16, Wilmington, Del., 17, Camden, Pa., 18, Lancaster 20, York 21, Harrisburg 22, 23.

QUINCY ADAMS SAWYER (West; John G. Stewart, mgr.): Dillon, Mont., Nov. 12, Idaho Falls, Ida., 13, St. Anthony 14, Blackfoot 15, Ponchaile 16, Brianston, U. S., Boise City, Ida., 20, Baker City 21, Astoria, Ore., 22, Portland 23.

Raffles (G. M. Gates, mgr.): Vancouver, Wash., Nov. 13, Oakland 15, 13, Chico, Cal., 14, Sacramento 17, Los Angeles 19-21, San Jose 22, 23.

RIP VAN WINKLE (Frank G. Oster, mgr.): Poughkeepsie, N. Y., Nov. 11-13, Poughkeepsie 14, Newburgh 15, Mechanicville 16, Herkand Falls 16, Saratoga 18, Greenwich 19, Cambridge 20, Poultney, Vt., 21, Fair Haven 22, Bristol 23.

RIVER FLORENCE (John Cort and Henry B. Barker, mgrs.): St. Louis, Mo., Nov. 10-12, Minneapolis 14-16, Omaha, Neb., 17-19, Sioux City, Ia., 21, Des Moines 22, St. Joseph, Mo., 23.

RUBBELL, LILIAN (Joseph Brucka, mgr.): Buffalo, N. Y., Nov. 11-13, Rochester 14, Ithaca 15, Syracuse 16, Philadelphia, Pa., 17-20.

SANTLEY, JOSEPH, IN BELLY THE KID (Wm. Wood, mgr.): Newark, N. J., Nov. 11-13, Camden, Pa., 14, Allentown 15, Atlantic City, N. J., 16, 17, 18.

SHADOWS ON THE HEARTH (Arthur C. Alden, mgr.): Youngstown, O. Nov. 11-12, Akron 14-16, Ft. Wayne, Ind., 17, Peru 18, Mountaintop 19, Titusville 20, Erie, Pa., 21, Erie, Pa., 22, Marion 23.

SHADOWNES (Wm. Wood, mgr.): New York City, Nov. 11-13, Clarksburg, Md., 14, Gettysburg, Pa., 15, Hagerstown, Md., 16, Williamsport 17, 18, Scranton, Pa., 19-20, Wilkes-Barre 21-23.

SHIPMAN, GEORGE (Ernest Shipman, mgr.): Fall River, Mass., Nov. 12, Plymouth 13, Marquette 14, Newport, R. I., 15, Providence 16, Lowell 17, Nashua, N. H., 18, Concord 19, Manchester 20, Portland, Me., 21, Lawrence 22, Portland 23, Rockland 24.

SI PLAINARD: Genesee, Kan., Nov. 12, Yates Center 13, Kansas 14, Manhattan 15, Webb City, Mo., 16, Graham, Kan., 17, Council Bluffs 18, Pawnee 20, Cherokee 21, Rushville 22, Iowa 23.

SIX MEN WERE AWAY (Al H. Wood, mgr.): New York City, Pa., Nov. 11-15.

SIX IN THE VEIN (Ernest and Frank Hamilton, mgrs.): St. Pleasant, Pa., Nov. 11-13, Erie, Pa., 14, Connetquot 15, Warren 16, Greenwood 17, Lakewood 18, Burnsville 19, Kass 20, Midway 21, Colmar 22, New York City 23.

SIX IN THE VEIN (Ernest and Frank Hamilton, mgrs.): New York City, Pa., Nov. 11-13, Erie, Pa., 14, Connetquot 15, Warren 16, Greenwood 17, Lakewood 18, Burnsville 19, Kass 20, Midway 21, Colmar 22, New York City 23.

SKINNER, OTIS: St. Rosa, Okla., Nov. 12, Guthrie

13, Tulsa, I. T., 14, Muskogee 15, Parsons, Kan., 16, Joplin, Mo., 17, Pittsburg, Kan., 18, Topeka 19, Kansas City, Mo., 20, St. Paul, Minn., 21, St. Louis, Mo., 22, Detroit, Mich., Nov. 11-12, Erie, Pa., 14, Rochester, N. Y., 15, Ithaca 16, Syracuse 17, Oswego 20, Schenectady 21, Troy 22, Albany 23.

SMOKER, CECIL (Chas. E. Hinesy Amuse. Co., mgrs.): Trenton, N. J., Nov. 11, Paterson 14-16, Norfolk, Va., 18-22.

STAHL, ROSE (Henry E. Harris, mgr.): Atlanta, Ga., Nov. 12, Knoxville, Tenn., 13, Lexington, Ky., 14, Cincinnati, O., 17-22.

STEWART, MAY (G. E. Cline, mgr.): Palestine, Tex., Nov. 12, Nacodoches 13, Carthage 14, Longview 15, Jacksonville 14, Rank 18, Livingston 19, Beaumont 20.

STEWART, RALPH (W. G. Tisdale, mgr.): Salt Lake City, U. S., Nov. 11-13, Provo 14, San Bernardino, Cal., 16, Los Angeles 17-23.

SULLY, DANIEL: Ilion, N. Y., Nov. 12, Gloversville 13, Oneonta 14, Glens Falls 15, Schoharie 21, Johnston 15, Hudson Falls 16, Great Sacandaga 17, Mass. 20, Pittsfield 21, Westfield 22, Holyoke 23.

SWEET-KITTY BELLAIRS (David Bellano, mgr.): New Philadelphia, O. Nov. 12, Chardon 13, Camberlain 14, Kent 15, Parma 16, Jackson 17, Chillicothe 18, Lancaster 20, Columbus 21-23.

TAYLOR, ALBERT (Oscar V. Nix, mgr.): Wichita Falls, Tex., Nov. 12, Seymour 13, Chadwell 14.

TELEGRAPH STATION 21 (Raper and Matthews, mgrs.): Carthage, Ill., Nov. 12, Mendon 13, Clarito 14, Mt. Sterling 15, Camp Point 16, Augusta 17, Colchester 18, Bushnell 20, Cuba 21, Petersburg 22.

TEMPER AND SUNSHINE (W. F. Macgowan; Richard Chapman, mgr.): Milford, Ill., Nov. 12, Gibson City 13, Danville 14, Girard 15, Olney 16, Tell City, Ind., 17, Huntington 18, Washington 19, New Orleans, La., 20, Sullivan 21, New York City 22, 23.

TEXAS (Broadhurst and Curran, mgrs.): Hammond, Ind., Nov. 12, Racine, Wis., 13, Keosauqua 14, St. Chicago, Ill., 17-20, Champault 22, Centralia 23.

THE ARKANS (John Cort, mgr.): Vancouver, B. C., Nov. 10-12, Seattle 13, Tacoma 14, Everett 15, Olympia 16, Portland, Ore., 17-20, Baker 21, Albany 22, Eugene 23.

THE BANKER'S CHILD (Harry Shannon, mgr.): New York City, Nov. 12, Shawnee 13, Corvallis 14, Crockettville 15, Portland, Ore., 16, Portland 17, Harborton 21, New Philadelphia 22, Chandler 23.

THE BANKER, THE THIEF AND THE GIRL (J. O. Sutcliffe, mgr.): Cincinnati, O. Nov. 17-23.

THE BOAT (JAPAN G. Harry Edson, mgr.): Pleasanton, Kan., Nov. 12, Burdick 13, Hill 14, Pleasant Hill 15, Warsaw 16, California 19, Bonnyton 20, Marshall 21, Higginsville 22, Lawrence, Kan., 23.

THE BOY WHO COULD (Chas. W. Burck, mgr.): Greeley, Neb., Nov. 12, Ord 13, Spaulding 14, Pierre 15, Cedar Rapids 16, Belgrade 17, Fullerton 18, Genoa 20, Madison 21, Albion 22, Newman Grove 23.

THE BOY WITH THE BOODLE (Howard Hall, mgr.): New York City, Philadelphia, Pa., Nov. 11-14, Youngstown, O., 21-23.

THE CARD KING OF THE COAST (Vance and Sullivan, mgrs.): Indianapolis, Ind., Nov. 11-12, Brazil 13, Reno 14, St. Louis 15, 17-23.

THE CHOIR (M. J. Hays, mgr.): New York City, Nov. 11-13, New York City, Nov. 12, New Rochelle, N. Y., 13, Walden 14, Kingston 15, Poughkeepsie 16, Yonkers 17-20, Hoboken, N. J., 21-23.

THE COLOR SINGER (Western; Al H. Hagerty, mgr.): Lawrence, Kan., Nov. 13, Leavenworth 14, Greeley 14, Pt. Collins 15, Boulder 16, Denver 17-23.

THE COLLEGE WIDOW (Western; Henry W. Sawyer,

THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

SEVERAL FOREIGN ACTS, AS WELL AS MANY DOMESTIC NOVELTIES.

Harry Lauder, Corinne, Hal Davis, Henry Horton, The Novellos, Mitchell, Willard and McCarthy, Hanover and Lee, Ralph and Nellie Howard, Minnie Duncan and Arthur Godfrey, La Mair and La Mair, Lewis and Harr, La Pelletiers and Leonard and Bastedo Are Newcomers.

The following acts, new to New York, were seen last week in the local theatres:

A Very Clever Scotch Comedian.

Harry Lauder, the Scotch comedian, who is one of the most of the English public, made his American debut last week at the New York, and scored one of the most remarkable successes ever achieved by a foreign artist in this country. Not since Chevalier's opening night at the New York has about ten years ago has such an outburst of enthusiasm been witnessed as took place on Monday evening, when the clever Lauder, after holding the boards for a solid hour, was obliged to make a second or four speeches before the next turn was allowed to proceed. He opened in the afternoon, and the welcome given him then encouraged and stimulated him to put forth his best efforts in the evening. Scotchmen were plentiful at both performances, and there was many a lark about that must have made the comedian feel that he was among friends. He does not have to depend upon his countrymen for appreciation, however, as his humor is of the sort that appeals to people of every nationality. In stature he is short and stout, and he owns a jolly pair of bushy legs that are good for several hearty laughs every time they are set in motion. Mr. Lauder has a rare personality and fairly crude magnetism. He has a confidential manner that makes every man, woman and child in the audience feel that his songs and patter are being given solely for his or her benefit. This natural gift enables the performer to make an hour seem like fifteen minutes, and makes every material of the hour a golden one. Mr. Lauder's act is not much above the average; it is his way of handling it that counts. He makes his entrance as a bit of a joke and starts to sing and talk about a journey made by himself and a friend named "Mackie." He is almost overcome with laughter in telling his story, and the laughter is so contagious that the whole house is soon chuckling in unison. This is followed by a ditty called "Stop Yer Ticklin' Jock," that tells of his courtship of a bonnie lass who gives of his approach. This song has a laughing refrain that is irresistible. A change of costume and character brings the performer back as a simple Scotch boy with a song called "I'm the Dauphin of the Family." It is a delightful study of an overgrown lad who is not quite as smart as the rest of his playmates, but who nevertheless manages to outwit them. The monologue that goes with the song is delivered with a skill that shows Mr. Lauder's art at its best, and underlying the humor it contains there is a touch of pathos that almost brings a tear with every smile. The final song is a lilt called "I Love a Lassie," and in this Mr. Lauder sings the praises of his sweetheart in a most engaging way. The girl he is singing about appears and he and she join in a little dance that fairly brings down the house. Mr. Lauder's first week in New York was a series of ovations, and it is doubtful whether his work was ever better received even in his native land. He can go back home with a fine, big American plume in his Scotch cap, and tell his friends that in the United States real talent finds ready appreciation, and that there is a big, hearty Yankee welcome waiting for any performer that can "deliver the goods." On the opening night several times during the week Mr. Lauder was obliged to sing an encore "We Parted on the Shore," which is quite as good as anything else in his repertoire.

A Thrilling Auto Play.

Hal Davis, who is remembered as a young actor who believes in keeping things humming while he is on the stage, returned to New York and headed the bill at the 125th Street Theatre in a play called A Race for a Wife, by Arthur W. Stone, in which two real automobiles have star parts. Mr. Davis deserves the greatest credit for the manner in which he has staged the play, as the scenery and mechanical effects are of a very elaborate and effective description. Mr. Davis appears as an enthusiastic young automobilist, who is in love with a girl whose father does not look upon his suit with favor. Of course the young people decide to elope in an automobile, and naturally the old man gives chase in another machine. It is unnecessary to say that the race is very exciting and that at the fall of the curtain the stern parent is being rapidly out-distanced by the happy pair. The panoramic effect used in the race scene is splendidly managed and the effect is very realistic. The work of Mr. Davis and his associates, Elsie Ridgely, William F. Powell, and Herman Klump during the earlier scenes, is very good indeed. The act is sure to create a sensation on any bill.

A Rural Playlet.

Henry Horton, who formerly starred in Eben Holden, made his vaudeville debut at the Twenty-third Street Theatre in a sketch called Uncle Lem's Dilemma, by Edward Locke. The scene is laid at Hurley, N. Y., and the characters are Uncle Lem Smiley, his daughter, Rose, and a youth named Joe Cashion, who is in love with Rose. The old man is anxious to marry Joe's mother, but the daughter is opposed to his marrying again. This is his dilemma, and he solves it by helping Joe to win his daughter's hand, which leaves the road to happiness clear for himself. It is a simple little story, clearly and humorously told, and made a good impression on account of Mr. Horton's clever delineation of Uncle Lem, who is one of those old farmers that everybody likes. Louise Hardinburgh played the daughter and James O'Neill was the lover. The two settings and accessories were appropriate and tasteful.

Neat Sketch from England.

Minnie Duncan and Charles Godfrey made their American debut at the Colonial in a sketch called "Mr. and Mr. in which they portray coster types with great cleverness. The sketch tells a pretty little story of a lad who has heard that he is to become wealthy through the death of an uncle. On the strength of this he makes extensive purchases of clothing and millinery for the girl of his heart, and they are as happy as two children until a messenger arrives with the news that the uncle has bequeathed his money to charitable institutions. This brings down the curtain with a touch of homely pathos that is exceedingly well presented. The little play is charming throughout, and the acting is of a superior order. Miss Duncan and Mr. Godfrey need have no fear about having to return to England in a hurry, as acts of the kind they present are extremely welcome.

Some Real Southern Dialect.

J. B. Lewis and Anna Harr were newcomers at Foster's in a sketch called Along the Suwanee. The characters are an old mammy and her husband of the real Southern variety. Both performers are clever and come very close to the

dialect of the genuine darkey. Their sketch is very crude, however, and if it were thoroughly revised by an expert it would be a most acceptable offering. They should pattern after the style of acts formerly used by McIntyre and Henth, with plenty of "nigger" dialogue. Instead of the disjointed remarks used at present, the singing was acceptable, being accompanied by a banjo and guitar. Special scenery was used, but the effects were badly handled. There is the groundwork for a first-class act in Lewis and Harr's sketch, and they should lose no time in improving it.

A Pretentious Acrobatic Act.

The Novellos, who were at the Twenty-third Street Theatre, are not new to New York, having appeared here last spring with the Barnum and Bailey Circus, but this was their first time in vaudeville. Their act is almost too big for an ordinary stage, and shows to much greater advantage in a circus ring. They use two elephants, two ponies and several dogs, as well as several people. The act consists of excellent acrobatic work, and the feature is a somersault by one of the men from the end of a board that is tilted by an elephant, the performer landing on the animal's back just as the elephant reaches the other end of the board. The entrance and exit of the act are very imposing, and there is a touch of Oriental color about it that is very pleasing.

A Bit of Western Life.

The Le Pelletiers were in the Pastor bill with The Cheyenne Trail, a sketch of life in the West. The scene is laid in a saloon, Miss Le Pelletier impersonating a barnyard and her partner filling a dual role. Motion pictures play an important part in the plot, which deals with the adventures of "Billy the Kid," who finds amusement in the wearing of clerical clothes, and of course meets especially when Miss Le Pelletier good in spots, but the act did not make a very strong impression.

A Conventional Farce.

F. E. Mitchell, Alice Willard and Dan McCarthy were the headliners at Pastor's in a farce by Will M. Cressy called Number Twenty-three. The scene is laid in a matrimonial agency, and the plot revolves around the man who runs the office and a widow who has been married twenty-two times and is looking for a twenty-third husband. The piece is very conventional and is not by any means up to Mr. Cressy's usual standard. The three players work very hard, and with better material should be successful.

A Popular Comedienne.

Corinne, who has been before the public since her early childhood, was a special feature of the bill at the Colonial, where she attracted her admirers in large numbers. She offered a single specialty, changing her costume once and singing three songs. In her final number she appeared in a fetching boy's costume and played her mandolin with excellent effect. She showed her talent as a dialect mimic in one of her songs, and throughout the act made a most engaging appearance.

Good Rough Comedy.

The act of Le Maire and Le Maire at Pastor's brought one back to the good old days of Weber and Fields, when Fields used to choke Weber while the audience howled. In this act there is a very tall, "straight" man and a very short, "bent" man, who has to stand a great deal of rough handling. It is a crude sort of comedy, but it went like wildfire at Pastor's. The act is snappy and gingery from start to finish, and there is one bit of business that would bring a laugh from the Sphinx.

Musical Act from Europe.

Ralph and Nellie Howard were among the entertainers at the Union Square. They are European musical entertainers and offer an act called Military Mad. Their attempts at humor were not very good, but they redeemed themselves to some extent by playing rather skillfully on several instruments. Miss Howard is an attractive young woman and helped considerably in brightening up the act.

Juggling and Comedy.

At the New York Theatre Hanover and Lee made their New York debut in a skit called The Golfer and the Maid. The "golfer" does not do any golfing to speak of, but contents himself by giving a neat juggling act. The young woman is his assistant, and she makes several more or less successful attempts to be amusing. The act as a whole is fair but not startling.

A Neatly Dressed Duo.

Leonard and Bastedo are out-of-townners who made their New York debut at Paris. They do some comedy conversation, the man recites and both sing. It is all rather pleasingly done, and the neat costumes have much to do with the fair success achieved.

SHOWMAN REWARDED AS LIFE SAVER.

Howard Starrett, who used to do a diving act tied in a sack, and is now conducting a "society circus" near Poughkeepsie, last week received a check for \$25,000 from Mabel McDonald, of Philadelphia, whom he saved from drowning in 1897. Miss McDonald has just come into an estate left by her father. Mr. Starrett accepted the gift.

THE KEITH AND PROCTOR THEATRES.

Good Bills Headed by Benjamin Chapin, Frederick Bond, the Drows and Hal Davis

Union Square.

Frederick Bond headed the list, offering a condensed version of Arabian Nights, under the title of Handkerchief No. 15. The sketch was well played, the part of Arthur Fitts being suited to Mr. Bond's breezy personality. Fremont Benton was featured as Rosie St. Regis, and Carrie Lee Stoyile made a fine success as the mother-in-law. McMahon's Minstrel Maids and Watermelon Girls, headed by Alice Schroeder, is an act that can always be depended upon, and its success last week was as great as ever. The Chadwick Trio were amusing, and Ida O'Day told stories well and played the banjo pleasingly. The Rinaldes have one of the best hoop rolling turns seen here this season. Austin Walsh took the patron on a burlesque sight-seeing tour success-fully, and Browning and Le Van scored with their comedy conversation. Harry Broom, a new comedian, has some good stories that he tells with spirit, and Anderson and Goina, colored comedians; the Westport Trio, Fritz's dogs, and the pictures furnished the rest of the entertainment. The act of Ralph and Nellie Howard is reviewed elsewhere.

Twenty-third Street.

Mr. and Mrs. Sidney Drew headed the bill, presenting Kenneth Lewis' funniest sketch, Billy's Tombstones. There must be a great many people who wear false teeth, judging by the way in which Mr. Lewis' cleverly written lines hit home to the majority of the spectators. Frank Byron and Louise Langdon carried off a large share of the laughing honors in The Dude Detective, in which Mr. Langdon's antics are excruciatingly amusing. Eddie Leslie made his reappearance in New York after a very long absence, and again proved that he is one of the cleverest mimics on the stage. He imitated everything and everybody very acceptably. The Verdi Musical Four made noise enough to fill Madison Square Garden with their instruments. Dale and Mailey were out of the bill, and their place was taken by Annie and Elsie Conlin, two girls who do an exceedingly neat and fetching singing impersonation. Margit and Waldemar Asra, the billiard table jugglers, scored a hit, though they had the task of opening the performance. The acts of Henry Horton and the Novellos are reviewed elsewhere.

Fifty-eighth Street

Benjamin Chapin and his clever company headed the bill, presenting At the White House, the charming little play in which Mr. Chapin gives such a vivid and faithful picture of Lincoln. The play was thoroughly enjoyed by large audiences, and Mr. Chapin was given several hearty curtain calls, as the spectators seemed anxious to see him again and again before the entertainment was allowed to go on. George Lawrence and company in Clyde Pritch's farce, Miss McCobb, Manicurist, repeated the success made at other houses, the "scrap" scene being especially enjoyed by the women. "Pili," the blind road dog, exhibited by the effervescent Anelliotti, made a hit. The Dunedin Troupe did some remarkable tricks, and Cooper and Robinson won encomers with their well delivered songs. Joe Deming, the monologist, Carter and Taylor, and the pictures rounded out the bill.

125th Street.

Hal Davis presented for the first time in New York A Race for a Wife, which is reviewed elsewhere. The Empire City Quartette scored heavily with vocalism and humor. The Metastasi Troupe did acrobatic work that was applauded. Clayton Kennedy and Martin Rooney were very amusing in The Happy Medium. Julius Tannen told stories and did imitations that were applauded vigorously. Felix and Calie repeated the hit they made here several weeks ago in Just Kids. Welch, Mealy and Montrose were especially good in their funny encore, and Kartell did well with his wire act as the opening number.

LASKY GETS YONKERS THEATRE.

Jesse L. Lasky, the well-known producer of vaudeville acts, has secured a lease of the Doric Theatre, Yonkers, the management of which Henry Myers has been forced to give up on account of ill health. Mr. Lasky has renamed the house the Orpheum and will open it Nov. 15 with a bill of high class numbers. The theatre will be closed this week for a thorough redecoration and for the installation of new equipments, and them. The house will undoubtedly be the trial place of Mr. Lasky's new acts, and will also be others may have their try-outs. The bookings and management will be entirely in Mr. Lasky's hands, and it is expected that his programme will always have the stamp of novelty, as he has a distinct prejudice against hackneyed things. Mr. Myers, the retiring manager, has always given excellent bills, and the house has enjoyed a profitable patronage under his direction.

VAUDEVILLE WAR ENDED.

KLAW AND ERLANGER AGREE TO RETIRE PERMANENTLY FROM THE FIELD.

Conference Held Last Week Results in an Agreement by the Promoters of "Advanced" Vaudeville to Abandon That Form of Entertainment Within Ninety Days.

Within ninety days "advanced" vaudeville will be a thing of the past, for, at a conference, the last of a series held at the Hotel Belmont in this city on Wednesday last between the parties interested, papers were signed that will virtually give the control of the vaudeville business to the managers interested in the United Booking Office. Those present at the final and most important meeting were Martin Beck and Morris Seeverfeld, representing the Western managers; Percy G. Williams, William Hammerstein and A. Paul Keith, who looked after the big Eastern end, and Marc Klaw and A. L. Erlanger, who represented themselves. The details had been arranged several days before, and the papers had been prepared in legal form by A. J. Dittmerhofer on behalf of Klaw and Erlanger, and M. H. Grossman, representing the United Office.

Although none of the managers or their representatives would talk for publication, it was learned that the agreement calls for the retiring from the vaudeville field and the taking over by the United Booking Office of all unexpired "advanced" contracts that may be in force at the end of the ninety days. There were rumors to the effect that the United people agreed to pay their opponents a large bonus, but the report has not been confirmed.

An important provision in the contract, it is said, calls for the abandonment by the United people of the plans for the establishment of a new chain of dramatic houses, which was announced with a great flourish several days ago.

Some weeks ago Klaw and Erlanger turned over the control of their vaudeville houses in Springfield and Worcester, Mass., to the William Morris Amusement Company, and also transferred the theatres devoted to the same form of amusement in St. Louis, Louisville, Kansas City and Milwaukee to the American Amusement Company of St. Louis. Whether these companies will continue on independent lines or not is uncertain, but William Morris will probably figure out some line of action before very long. Even if he were forced to retire he must have made a comfortable fortune out of the commissions for booking artists for the "advanced" houses during the "war."

To the performers the settlement of the conflict means much. The large salaries caused by opposition will soon be a thing of the past, and besides work will not be so plentiful. Big acts that have little or no time booked ahead will have small chance of engagements for several weeks to come, as the United Office will probably have all they can attend to in placing acts already booked by both sides.

It is understood that the Auditorium in Chicago and the New York Theatre will be among the first of the Klaw and Erlanger theatres to abandon vaudeville. Klaw and Erlanger's experience in vaudeville was brief, but eventful. They tried it as an experiment last spring and during part of the summer in Philadelphia, Pittsburgh and Rochester, and the cool weather that prevailed caused such a boom in business that they decided to expand. Early in September they opened about seventeen houses, for which they had booked European and American acts at salaries that are said to have totaled \$1,000,000. Many of their importations were unsuccessful. Vesta Victoria and Harry Lauder being the only artists that proved to be his drawing cards. It is unfortunate, from the performers' standpoint, that the opposition did not continue, as salaries were never so high as during this season.

NEW YORK.

Harry Lauder's American Debut—May Belfort Scores—Other Good Acts.

The New York Theatre took on a sudden burst of great prosperity last week, owing to the immense success of Harry Lauder, the Scotch comedian, whose act is described in another column. May Belfort made her first New York appearance this season and was warmly welcomed. She sang "Dingle Dell" and "The Baker's Progress," and also added a character song in costume, in which she impersonates a cockney girl who is complaining of the loss of her young man, who has been stolen away by another charmer. Miss Belfort made a change of costume for each song, and the crimson velvet gown in which she recited "The Baker's Progress" made every woman in the house lean forward in her seat and sigh enviously. Sydney Grant had an almost entirely new string of stories, the best one of which came from a recent issue of The Ladies Home Journal. He also had a new original song that caught on very nicely. Mr. Grant's act is neat and compact, and he made a comfortable hit. May Ward and her Eight Dreaden Dolls have a rather pleasing specialty with changes of scenery and costumes and a patriotic finish. Miss Ward has about the same amount of talent as the rest of the "dolls" in the act, but cannot dance nearly as well as some of them. The Curson Sisters scored in their short but sensational "butterfly" specialty, in which they hang by their teeth and do serpentine dances and other stunts in midair. The Four Insigne gymnasts, both in their second week, continued to please. Jean Clermont and his animals opened on Monday, but Harry Lauder's act consumed so much time that Clermont was left out of the bill for the rest of the week. The opening act by Hanover and Lee, newcomers, is reviewed elsewhere.

KEEPER MANGLED BY LION.

J. F. Briggs, of New York, who is employed as a lion tamer with the Eberling Animal Show, was badly mangled by a lion in Pittsburgh on Nov. 3. The animal had been ill, and as he did not seem to grow better, Briggs entered the cage to administer treatment. The lion immediately sprang at him and stripped the flesh from his right leg. The screams of Briggs brought several attendants to the rescue, and one of them shot the lion through the eye. This distracted his attention from Briggs, and when his back was turned the injured trainer was dragged from the cage in an unconscious condition and hurried to the hospital.

TICKET SPECULATORS FINED.

Six ticket speculators that were plying their trade in front of the New York Theatre on Sunday evening, Nov. 3, were taken before Magistrate Corrigan, sitting in the Night Court, charged with selling on Sunday. A lawyer who appeared for the speculators asked the judge why the men in the box office were not arrested on a similar charge, and the man on the bench replied that he was not a policeman, and was simply acting on the cases brought before him. In the course of his remarks, the judge made it clear that he has a very poor opinion of ticket speculators, having been victimized by them himself, and at the end of his lecture he fined the men before the bar \$1 each, promising to make it \$10 for the next offense.



Photo by Fred Niblo.

FRED NIBLO'S POSTALS.

This picture is simply sent along to show the manner in which the Meers, Hyman, managers of the Empire, Johannesburg, bill artists holding Doodle "business" possible into their billing matter as may be seen from this snapshot of a large stand. It was printed in red, white and blue,

with the stars and stripes and shields used advantageously for ornamental purposes. Every player who comes from the United States is sure of a rousing welcome, and if you succeed in finding the patrons, the hospitality that is extended to you makes you forget the trials and discomforts of the long journey.

HAMMERSTEIN'S VICTORIA.

Millie Linden, Bransby Williams, Smith and Campbell, and Daisy Harcourt Make Hits.

Mr. Hammerstein put on a little "festival" of his own last week, and gave his patrons an unusually fine program. His bills are invariably big, and the house is almost invariably crowded, but there are times when he beats his own record, and last week was one of those times. The headliners are Millie Linden, the dainty English singer, and Bransby Williams, with his artistic delineations of Dickens' characters. Both were very successful and enjoyed full measures of popular approval. Smith and Campbell, with their new line of talk, had everything their own way from start to finish. Daisy Harcourt, who is also from England, and is an action and singer, more than held her own with her more prominently featured fellow Britons. She offered some new songs as well as those with which her fame is identified, and scored a positive hit. May Tully was heavily featured and deserved it on account of her splendid performance in Stop, Look and Listen, in which she does a bit of acting that would be hard to beat. Another big act that came in for its share of applause was the Faddettes of Boston, who were cheered until they were tired of playing. Gus Edwards' School Boys and Girls played a return engagement and were well received. Masus and Masut, in their comedy acrobatic turn, won a good many hearty laughs. The attendance throughout the week was up to the standard.

ALHAMBRA.

Marie Lloyd, Willie Pantzer Troupe, Raymond and Caverly, and Others.

Marie Lloyd made her first appearance in Harlem, and, judging by the attendance, the Alhambra was delighted that Manager Williams had given them an opportunity to hear her smart songs and applaud her cleverness. She was given the heartiest kind of a welcome and scored a great success. Raymond and Caverly had to follow her on the bill, but did not suffer on that account, as their Dutch humor went as well as ever. The work of the Willie Pantzer Troupe is of a very superior order, and met with ready recognition. Edward Clarke and his Six Winning Widows won their share of the encore. Foy and Clarke were quite amusing in The Spring of Youth. The Millie Trio sang well and were given several recalls. The Four Stewart Sisters sang and danced in a sprightly manner, and Howard's puns pleased the children immensely. Hale, Corbin and Miss Allen made a good opening number in their musical act, and the vignette closed with some good films.

PASTOR'S.

Many Novelties Are Seen in a Long and Interesting Bill.

Novelty was the watchword here last week, even the headliners and feature act being newcomers. The new acts included Mitchell, Willard and McCarthy, Le Maire and Le Maire, Lewis and Harr, the Le Pelletiers and Leonard and Bastedo, and reviews of their performances will be found in another column. Cliff Farrell and Marie Le Roy found considerable favor, Mr. Farrell being especially good. Luce and Luce offered a bright musical act. Adams and Mack were entertaining with burlesque magic, exposing the tricks of magicians and other popular illusions. Pongo and Lee worked hard in their pole specialty. John Daly and Annie Devane scored a big hit in The Janitor. Mildred Madin and George Merrill were new here and pleased in a small way, and De Velda and Zaida did some good equilibristic work.

COLONIAL.

The Song Birds, with William Burruss, Corinne, The Rain Dears and Others Score.

The bill was headed by The Song Birds, with William Burruss in the leading role, and the tuncful and amusing skit repeated previous successes. The Rain Dears, headed by Louise Montrose, was also a big number that was heartily applauded. Edna Luby returned to vaudeville with her extremely clever imitations, and was given the warmest kind of a reception that was richly deserved. Valadon, the illusionist, scored a hit with his difficult and smartly presented tricks. Others in the bill were the Juggling Burkes, Astrella Sisters and Alfred Warner, singers and dancers, and Cooper and Robinson. The acts presented by Corinne and Duncan and Godfrey are reviewed elsewhere.

THE SUNDAY CONCERT CASE.

Judge O'Gorman, sitting in the Supreme Court, on Nov. 4, heard arguments on the report submitted by Referee Abraham R. Lawrence in the case of the Police Department against William Hammerstein. Assistant Corporation Counsel Pierce made application to have the report confirmed, and Louis J. Vorhaus appeared for Mr. Hammerstein. Mr. Vorhaus addressed the Court on behalf of his client, stating that if Mr. Hammerstein's license is revoked that he will never again be able to hold a theatrical license, and will be obliged to transfer the theatre to some one else. This, the lawyer said, would be a hardship, and that it would be unfair to single Mr. Hammerstein out when there are so many other managers who have given and are giving similar entertainments. Judge O'Gorman reserved his decision. It will be remembered that the report of the referee was a detailed one, in which he went over the programme given on December 6, 1906, and specified the acts that he did not consider violative of the Sunday law. For instance, he said that Maggie Cline's turn was within the law, but that the performance of a herd of elephants and the act in which a man allowed an automobile to run over his body were out of place in a Sunday bill. Mayor McClellan received a letter from Governor Hughes a few days ago in reference to the matter of Sunday theatres, and the Mayor replied that he was waiting for the decision in this case before taking any action.

ACTORS' OWN TRANSFER COMPANY.

A corporation has been formed by George Abel, the vaudeville comedian, for the purpose of handling theatrical baggage. It is capitalized at \$100,000, and Mr. Abel holds \$30,000 of the stock himself. He has also interested several performers, including Herbert Ashley, E. C. Mudge, President of the White Rats; J. Campbell, George Considine, E. Otto, Ren Shields, Ralph Post, Al Fields, Fred Dowling, E. Ehrlich, R. Cottrell, Harry Tighe, William Gould, and Corne Payton. One of the thirty electric trucks which have been purchased by Mr. Abel was on exhibition at the Automobile Show. The new company will make a specialty of attending to the vaudeville profession, and will remove a trunk from any part of Greater New York to another for 25 cents, with a guarantee that it reaches its destination when promised. This will be joyous news to the vaudevillians, who have missed engagements through the tardiness of the local expressmen.

WHITE RATS' CONCERT.

Through the courtesy of Corne Payton, the White Rats were enabled to add a substantial sum to their building fund by a concert given at Payton's Theatre, Brooklyn, on Sunday evening last. Harry Lauder was present, and the other volunteers were May Belfort, Boyd, Coleman and company, Fred W. Morton, Broadway Quartette, Two Graces, Joe Edmunds, Tom Ripley, Thomas H. Wilson, Ross and Vack, Folk and Kollins, Mark Sullivan, Tim Cronin, Henry and Young, Joseph Callahan, Butler, Harland and company, Eddie Leonard, Irvin E. Walton, Two

Kings, Leo Bennett, "The Boys in White," Jessie Davis, Laura Millard, Rice and Cady, Sam Rowley, and Charles Bondholder. The stage was under the direction of Ren Shields.

A LETTER FROM CUBA.

HAVANA, CUBA, Oct. 30.—The coming of the Great Raymond company to Cuba and Havana brought out several new experiences—new to Raymond and Havana alike. Havana never had had any experience with a man of Raymond's profession, while Raymond had never before made his appearance in a Latin-American country, and his experiences here were novel to say the least. To remark that he has taken Havana by storm is expressing it mildly.

Manager Harry Clark had preceded him and had spread his fame in the different languages and among the different people of the island in a prodigious manner. Clark has had a number of experiences in the Spanish-speaking countries, talks the lingo himself like a native, and is especially well acquainted here in Havana. It was Harry Clark who brought the first American company to Havana after the Spanish-American war, and he has been coming over nearly every Winter since at the head of some attraction in the same capacity. Some of his ventures have proved to be failures, he not having gauged his attractions to suit the desire of the country, but with time he has gained knowledge, and he has the thing "down fine" now.

The Raymond company was selected with the special object in view of satisfying the higher classes of Spanish and Cuban. These people will give up all kinds of good money to the theatre when the attractions deserve it. The best Italian and Spanish opera companies come to Havana and play to crowded houses at fancy prices during an entire season. It was to this public that the Great Raymond catered. The Teatro Nacional, the largest and finest in the city, was engaged. Raymond arrived a few days ahead of time and spent the days before opening in getting acquainted and arranging for his appearance.

One of the first things he did was to meet the city police, detectives and prison officials. It is a well-known fact that in former days, during the Spanish regime, every device known to prison work for the forcible detention of prisoners was used by the Spanish officers, and as Raymond's pretensions are that no bolts, bars, handcuffs or shackles can hold him, he came to a fine place to test his abilities.

At the Carcel, which was formerly the island prison, is located the garrote or death chair. When criminals are given the death sentence they go to the chair. It is a heavy wooden device on a raised platform in a room by itself. It has antieuffs, handcuffs and arm shackles to hold the victim to the chair perfectly rigid, while a collar like a yoke is placed around his neck, and a screw in the back is so arranged that it comes through and breaks the spine and sends the poor mortal across the dark river. An official executioner, who is himself a life prisoner, performs all the executions, and he was brought out when Raymond visited the Carcel.

There was quite a crowd in the party which accompanied Raymond a day or two before the opening night at the Carcel, and to the astonishment of all he offered to allow them to fasten him in the garrote and do everything but spring the "trigger." The superintendent of the prison and the official executioner prepared the chair and placed the handcuffs upon him. The yoke was placed on his neck, and Raymond asked if there was any danger of the old thing going off. "Not if you don't squirm too much," they assured him. Mrs. Raymond absolutely refused to look at him in the death chair. When he was pronounced securely tied the people all but out of the room and left Raymond to get out as best he could. The time consumed by Raymond in getting out of the chair was just two minutes and fifty-two seconds. The feat created a great deal of excitement in the prison, and the word was passed around among the hundreds of prisoners that a man had gotten out of the death chair. Raymond quickly made his departure, after thanking the officers for their courtesies.

On the opening night the ticket windows were closed long before the doors were opened. Instead of having the "S. R. O." sign to put out they had one far more expressive. "No Hay Nada," which meant that they did not even have standing room. Early in the afternoon Manager Clark had the unusual experience of having to go to the ticket speculators and pay an exorbitant price for some seats which he had promised and forgotten to supply before they were all gone. The opening was on Saturday night and there were perhaps a thousand people standing in the open places behind the boxes, in the aisles and even on the stage. They were packed behind the second and third balconies three and four deep, and the gallery had all the police regulations would allow.

All the specialties went with a rush, but the audience was waiting for Raymond. All kinds of curious devices and chains were brought in by local people, and they were disposed of easily. Raymond even got out of one of the Spanish straitjackets, which was a marvelous piece of work, as they are horrible things.

The appearance of Raymond has been a big success in every way, and he has demonstrated the fact that when the right sort of a company comes to Havana it will be liberally patronized. Talking acts do not go. The people speak their own language and have their own ideas of jokes and sentiment, but when a novelty comes along people give up their money cheerfully to see it. The Raymond company has the distinction of breaking the house record in attendance on the opening night for the last seventeen years, and they are still coming. ALVIN O. ANAYA.

A NINE YEAR OLD MANAGER.

Edward McKinlay, manager of a new theatre at Wallace, Idaho, may justly claim to be the youngest manager in North America, if not in the world. He is only nine years of age, and is said to be as bright and progressive as many men who have grown gray in the business of running theatres. The house is small and the audience is only five cents, but little Manager McKinlay provides two vaudeville acts and three motion pictures at every performance. He advertises cleverly and is doing a capacity business. If the youthful Napoleon tried the same trick in the coffee East he would probably be promptly squelched by one of the societies that prevents things and packed off to school. In the Far West it is different, and the young idea learns to hustle at a very tender age.

AUTO PLUNGES INTO TANK.

At a rehearsal of the new spectacle shortly to be produced at the Hippodrome, held on Sunday afternoon, one of the big automobiles, containing a chauffeur and Marceline, the clown, became unmanageable and lacked into the big tank. Fortunately both men could swim, and after a few anxious moments they reappeared on the surface and swam to "shore." The machine was not very badly damaged, but it was necessary to rig up a derrick to raise it from the depths of the mimic sea.

JEPSON IN ADE PLAY.

A new farcette by George Ade, called The Mayor and the Manicure, will be done in vaudeville by Eugene Jepson. Mr. Jepson was a member of the late Augustin Daly's company, also a Charles Frohman's force. He has supported Maude Adams and Ethel Barrymore and scored a hit as Septimus Pickering in Ade's comedy, Just Out of College. The Mayor and the Manicure is to be produced at Albany and will be seen in New York later in the month.

MARIE LLOYD'S PARTY.

Marie Lloyd, the English comedienne, gave a supper party on Saturday night at the Hotel Astor in honor of King Edward's birthday to a number of her fellow countrymen and women now performing in New York. The supper was served at a large table in the palm garden, which was decorated with American and British flags, roses, chrysanthemums, lilies and autumn foliage.

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Kene and D'Avella-Columbia, St. Louis, 11-18.
Olympic, Chgo., 15-22.
Kene, Welch and Melrose-K. and F. Union Sq., 11-18.
Kene, Dorothy-Grand, Pittsburgh, 11-18.
King, Merty-Grand, Bklyn., 11-18, Forest, Phila., 18-20.
Kingsley and Lewis-K. and P. 58th St., 11-18.
"Waz, Cuddeback, 7-18.
King, The-Kath's, Columbia, 11-18, Arcade, To-
ledo, 18-22.
Kipp and Kippy-Chgo. O. H., Chgo., 10-18.
Kipp, Chgo., 10-18.

Kita Bussell Jugs-Arcade, Toledo, 10-18.
Knight Brothers and Sawtelle-Grand, Pittsburgh,
11-18, Empire, Paterson, N. J., 18-23.
Knowles, M. G.-Andritiorum, Chgo., 11-18.
Koss, Tilly Wales-Crystal, Detroit, 11-18.
Kraus, Michigan, Detroit, 18-14.
Krollins and Klifford-Orph., Omaha, 11-18, Dominion,
Winnipeg, Man., 18-23.
Kratona, The K. and F. 50th St., 11-18.
Kreutzer-Guigo, Minneapolis, 11-18.
Krusman Brothers-Koeny's, Balya, 11-18.
Kuehn and Kuehn, Detroit, 18-14.
Ma, Birmingham, Ala., 18-23.
Ma, Birmingham, Ala., 18-23.
Kyle, Ingram-Grand, Homestead, Pa., 11-18.
La Centre and La Rue-Youngstown, O., 13-18, Bijou,
Canton, O., 18-23.
La Deille, Four-Star, Muncie, Ind., 11-18, Orph.,
Boston, 18-23.
La Mass Brothers-Grand, Syracuse, N. Y., 11-18.
Orph., Boston, 18-23.
La Solc Brothers-Empire, Pittsford, Mass., 11-18.
Le Pagan, The Apollo, Düsseldorf, Ger., 1-18, Cit-
rus Cerve, Amsterdam, Holl., 18-30, Scala, Am-
sterdam, 18-30.

La Rose, Harry Chas's, Wash. 11-18.
La Tocha, Phil-Orph., St. Paul, 10-18, Orph., Minn-
apolis, 11-28.
La Vigne, Chas-Shubert, Newark, N. J., 11-18.
La Veen and Cross-Fractor's, Troy, N. Y., 11-18.
Novelty, Bklyn., 18-28.
La Vere, Bert-Wonderland, Washaka, Minn.-Ipsed
sita.
La Vigne-Climax-Trio-Fractor's, Albany, N. Y.,
11-18, Fractor's, Troy, N. Y., 18-28.
Lambert, Mauds-Tremont, Boston, 11-18.
Langs Gotham-Pear-Bennett's, Montreal, 11-18.
Langs Gotham-Pear-Cook's, N. Y., 11-18.
Langs Trio-Hill-N. Y., 11-18.
Lankin, Harry-Orph., Springfield, O., 11-18.
Lambert-Fractor's, Troy, N. Y., 11-18, Keith's,
Proct.
Lankin, Macklin-Biton, Adrian, Mich., 11-18.
Lancaster, Tom-Howard, Huntington, W. Va., 11-18.
LANKY'S (JENSEN L.) PIANOFORTINISTS
-Keith's, Boston, 11-18, K. and F. 30th St., 18-28.
Lankin, Macklin-Biton, Adrian, Mich., 11-18.
Lankin, Macklin, 11-18, Colonial, Lawrence, Mass., 18-28.
Lanky's at the White House-Hathaway's, Lowell,
Mass., 11-18, Hathaway's, Malden, Mass., 18-28.
Lankin, Macklin-Biton, Adrian, Mich., 11-18.

10, Procter's, Newark, N. J., 15-52.
 Lasky's Comprehensive-Pull's, New Haven, Conn.
 11-16, K. and F. Jersey City, 15-52.
 Lasky's Military Gaities-Auditorium, Quebec, Can.
 Lasky's Military Gaities-Ottawa, Ont., 15-52.
 Lasky's Quinetics-Pull's and F. Union Sq., 11-16.
 Keith's, Phila., 18-52.
 Lasky's Robinson Crusoe's Isle-Albham, N. Y.
 11-16, Orph., Allentown, Pa., 18-52.
 Lasky's Stunning Grenadiers-Chgo., O. H. Chgo., 11-16.
 Columbia, St. Louis, 18-52.
 Lavare, Haverhill, Mass., N. Y., 4-18.
 Laurence, George-Procter's, Newark, N. J., 11-16.
 Laurens, Marie-Kath's, Prov., 18-52.
 Lavare-Haymarch, Chgo., 10-14.
 Le Clark and Bowen-Orph., Allentown, Pa., 11-16.
 Orph., Reading, Pa., 15-52.
 Le Clark, J. L., Elizabeth, N. J., 11-16.
 Le Fever and St. John-Clyde, Chgo., 11-16, Clydesdale, N. Y., 18-52.
 Le Gray, Dolly-Hen, Racine, Wis.-Indefinite.
 Le Page, The Apollo Düsseldorf, Ger., 1-15, Circus.
 Carr, Amsterdam, Holl., 18-52.
 Le Page, The Apollo, Chgo., 11-16.

Le Witt and Ashmore—Levic, Allam, Ill., 11-19, Md.
Evanville, Ind., 18-20.
Leau, Cecil, and Florence Holbrook—Chgo. O. N.
Chgo., 10-16.
Ledger, Charles—Hopkins', Louisville, 11-19.
Leedy, Henry—Meadow, N. Y., 11-19.
Leitch, Al—Chen's, Wash., 11-19, Kett's, Boston
18-22.
Leighton, Three—Kett's, Phila., 11-19.
Leonard and Grace—K. and F., Jersey City, 11-19.
Leone and Dale—Dixon, Dubuque, Ia., 11-19, Peo-
ria, Cedar Rapids, Ia., 1-23.
LEWIS, MERTY O. and J. C., Paoli, 11-19.
Lester, Will—Colonial, Lawrence, Mass., 11-19.
Levy, Bert—Sheu's, Buffalo, 11-19, Sheu's, Toronto
18-24.
Levey, Ethel—Poff's, Springfield, Mass., 11-19.
Lind—Grand, Syracuse, N. Y., 11-19.
Linden, Mills—Sheu's, Buffalo, 11-19.
Lindon and Lawrence—Kett's, Wash., 11-19.
Lloyd, Marie—Albion, N. Y., 4-19.
Lockwood and Bryson—Orph., Kansas City, 11-19.
Loraine, Olga—Proctor's, Elizabeth, N. J., 11-19.

Lucas, Jimmie-Francis's, Troy, N. Y., 11-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 227-228, 229-230, 231-232, 233-234, 235-236, 237-238, 239-240, 241-242, 243-244, 245-246, 247-248, 249-250, 251-252, 253-254, 255-256, 257-258, 259-260, 261-262, 263-264, 265-266, 267-268, 269-270, 271-272, 273-274, 275-276, 277-278, 279-280, 281-282, 283-284, 285-286, 287-288, 289-290, 291-292, 293-294, 295-296, 297-298, 299-300, 301-302, 303-304, 305-306, 307-308, 309-310, 311-312, 313-314, 315-316, 317-318, 319-320, 321-322, 323-324, 325-326, 327-328, 329-330, 331-332, 333-334, 335-336, 337-338, 339-340, 341-342, 343-344, 345-346, 347-348, 349-350, 351-352, 353-354, 355-356, 357-358, 359-360, 361-362, 363-364, 365-366, 367-368, 369-370, 371-372, 373-374, 375-376, 377-378, 379-380, 381-382, 383-384, 385-386, 387-388, 389-390, 391-392, 393-394, 395-396, 397-398, 399-400, 401-402, 403-404, 405-406, 407-408, 409-410, 411-412, 413-414, 415-416, 417-418, 419-420, 421-422, 423-424, 425-426, 427-428, 429-430, 431-432, 433-434, 435-436, 437-438, 439-440, 441-442, 443-444, 445-446, 447-448, 449-450, 451-452, 453-454, 455-456, 457-458, 459-460, 461-462, 463-464, 465-466, 467-468, 469-470, 471-472, 473-474, 475-476, 477-478, 479-480, 481-482, 483-484, 485-486, 487-488, 489-490, 491-492, 493-494, 495-496, 497-498, 499-500, 501-502, 503-504, 505-506, 507-508, 509-510, 511-512, 513-514, 515-516, 517-518, 519-520, 521-522, 523-524, 525-526, 527-528, 529-530, 531-532, 533-534, 535-536, 537-538, 539-540, 541-542, 543-544, 545-546, 547-548, 549-550, 551-552, 553-554, 555-556, 557-558, 559-560, 561-562, 563-564, 565-566, 567-568, 569-570, 571-572, 573-574, 575-576, 577-578, 579-580, 581-582, 583-584, 585-586, 587-588, 589-590, 591-592, 593-594, 595-596, 597-598, 599-600, 601-602, 603-604, 605-606, 607-608, 609-610, 611-612, 613-614, 615-616, 617-618, 619-620, 621-622, 623-624, 625-626, 627-628, 629-630, 631-632, 633-634, 635-636, 637-638, 639-640, 641-642, 643-644, 645-646, 647-648, 649-650, 651-652, 653-654, 655-656, 657-658, 659-660, 661-662, 663-664, 665-666, 667-668, 669-670, 671-672, 673-674, 675-676, 677-678, 679-680, 681-682, 683-684, 685-686, 687-688, 689-690, 691-692, 693-694, 695-696, 697-698, 699-700, 701-702, 703-704, 705-706, 707-708, 709-710, 711-712, 713-714, 715-716, 717-718, 719-720, 721-722, 723-724, 725-726, 727-728, 729-730, 731-732, 733-734, 735-736, 737-738, 739-740, 741-742, 743-744, 745-746, 747-748, 749-750, 751-752, 753-754, 755-756, 757-758, 759-760, 761-762, 763-764, 765-766, 767-768, 769-770, 771-772, 773-774, 775-776, 777-778, 779-780, 781-782, 783-784, 785-786, 787-788, 789-790, 791-792, 793-794, 795-796, 797-798, 799-800, 801-802, 803-804, 805-806, 807-808, 809-810, 811-812, 813-814, 815-816, 817-818, 819-820, 821-822, 823-824, 825-826, 827-828, 829-830, 831-832, 833-834, 835-836, 837-838, 839-840, 841-842, 843-844, 845-846, 847-848, 849-850, 851-852, 853-854, 855-856, 857-858, 859-860, 861-862, 863-864, 865-866, 867-868, 869-870, 871-872, 873-874, 875-876, 877-878, 879-880, 881-882, 883-884, 885-886, 887-888, 889-890, 891-892, 893-894, 895-896, 897-898, 899-900, 901-902, 903-904, 905-906, 907-908, 909-910, 911-912, 913-914, 915-916, 917-918, 919-920, 921-922, 923-924, 925-926, 927-928, 929-930, 931-932, 933-934, 935-936, 937-938, 939-940, 9

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De Fays, John—Shubert, Newark, N. J., 11-18.
De Fays, The Garrick, Burlington, Ia., 11-18.
De Haven Society—Olympic, Chicago, 11-18, Grand,
Indianapolis, 18-20.
De Haven and Sidney—Army, Birmingham, N. Y.,
11-18, Auditorium, Lynn, Mass., 18-20.
De Haven, S. C.—S. C. B. Co., Boston, 11-18.
De Vore and Van-Silos—Anderson, Ind., 11-18.
De Witt Burns and Yerranow—Empire, Hoboken,
N. J., 11-18, K. and P. 125th St., 18-20.
Des, John A. Star, Jessaca, Pa., 11-18, Family,
Hudson, Pa., Academy, Montreal, 11-18.
Delmar and Lee—Academy, Montreal, 11-18.
Delmar—Family, Pittsburgh, 11-18.
Deming, Jos. Hathaway's, Malden, Mass., 11-18,
Bennett's Hamilton, Ont., 18-20.
Dennis and Lombard, L., Rocky O., 11-18, Bijou,
Wheeling, W. Va., 18-20.
Demons and Belle-Crystal, Denver, Colo., 11-18.
Der Roches and Bianca-Shubert, Milwaukee, 11-18.
Deroy Bennett—Orph., Bklyn., 11-18.
Devall, Olympic—Speedway, N. Y.—Indians,
New York City, Grand Circus Hall, Mexico City,
Mex.—Indians.
Diffin, William A.—Lyric, Dayton, O., 11-18, Tem-
ple, Detroit, 18-20.
Disley, Henry H.—Hammerstein's, N. Y., 11-18.
Divine and Orph., Kansas City, 10-18.
Dixon and Fields—Orph., Los Angeles, 11-20.
Doherly, Lillian—Stockholm, Sweden, 1-30, Scala,
Copenhagen, Den., Dec. 1-31.
Doris, Felix—Orph., Boston, 11-18.
Dotson and York—Rock, Buffalo, 11-18.
Dou Hinton—Bennett's, Ottawa, Ont., 11-18.
Donald and Carson-Full's, Bridgeport, Conn., 11-18,
Poll's, New Haven, Conn., 18-20.
Downing, Joseph J., and Myers-Crystal, Milwaukee,
11-18.
Downs, Josh—Olympic, Chic., 11-18.
Down, Dorothy—Grand, Hanley, Eng., 11-18, Palace,
Leicester, Eng., 18-20, Empire, Sheffield, Eng., 20-
28, Palace, Southampton, Eng., Dec. 2-7, Palace,
Wilt, Eng., 9-16.
Down, Mr. and Mrs. Sidney-K. and P. 125th St.,
11-18.
Drumler, Marie-Palace, London, Eng., Oct. 28-Dec. 7.
Du Bois—Grand, Covington, Ky., 11-18, Grand, New-
port, Ky., 18-19.
Duff, George—Novelty, Pittsburgh, 11-18.
Dufek, Max—Novelty, Bklyn., 11-18.
Duffin-Hoddy Tromps-N. Y. Theatre, 11-18.
Dupas and McDonald-Novelty, Bklyn., 11-18.
Dunnett's Minstrel-Garrick, St. Louis, 11-18.
Dunn, A. Q.—Felix, Albany, N. Y., 11-18.
Duncan, Minnie and Arthur Godfrey-Alhambra, N.
Y., 11-18.
Dunlap Tromps-Poll's, Bridgeport, Conn., 11-18.
Duna, Arthur, and Marie Glasier-Keith's, Cleveland,
11-18.
Duns and Francis-Empire, Paterson, N. J., 11-18,
Empire, Hoboken, N. J., 18-20.
Durvay and Mortimer-Proctor's, Elizabeth, N. J.,
11-18.
Eaton and Wilson-Gaiety, Springfield, Ill., 11-18.
Edgar and Gordon—Empire, Hoboken, N. J., 11-18,
Keith's, Boston, 18-20.
Edwards School Boys and Girls-K. and P. 125th
St., 11-18, Keith's, Phila., 18-20.
Edward Hall Brothers—Haymarket, Chgo., 11-18.
Elbridge-Temple, St. Wayne, Ind., 11-18, Grand,
Wayne, Ind., 18-20.
Ellisden, Penn-N. Y. Theatre, N. Y., 11-18.
Ellison Sisters-Poll's, New Haven, Conn., 11-18.
Ellis-Worrell Tromps-Bennett's, Montreal, 11-18.
Ellison, Julian-Alhambra, N. Y., 11-18, K. and P.
2nd St., 18-20.
Emmett, Grace—Hathaway's, Malden, Mass., 11-18,
K. and P. New Bedford, Mass., 18-20.
Empire City Quartette-K. and P. Jersey City, 11-
18.
Emory's Pets, Miss.-Baber, Rochester, N. Y., 11-18.
Ensigns Richard-N. Y. Theatre, N. Y., 11-18.
Ernest, William Circus Carre, Amsterdam, Hol.,
1-18.
Esavendale Quintette, Mylas-Poll's, New Haven,
Conn., 11-18.
Estlin, Miss-Shubert, Newark, N. J., 11-18.
Etudes D'art-Keith's, Phila., 4-16.
Evans, Charles K.—Grand, Pittsburgh, 11-18, Maj.,
Chgo., 18-20.
Evans, George-Shubert, Kansas City, 10-18.
Evans, E. and Jefferson Lloyd-Bijou, Duluth,
Minn., 11-18.
Evans, Pearl-Haymarket, Chgo., 11-18.
Expansion Four-K. and P. Jersey City, 11-18.
Exhibition Barney, and Henrietta Bryon-Tech, Buffalo,
11-18.
Fabritius, The-K. and P. 50th St., 11-18, Empire,
Paterson, N. J., 18-20.
Felix, Elmore-Chase's, Wash., 11-18, Shea's, Buf-
falo, 11-18.
Felix, Two-Grand, Newport, Ky., 11-18, Orph.,
Lexington, Ky., 18-20.
Farwell-Taylor Trio-Orph., Kansas City, 10-18,
Grand, Indianapolis, 18-20.
Farr, Edward-K. and P. 11-18.
Felix and Barry-Lyric, Dayton, O., 11-18, Bennett's,
Hamilton, Ont., 18-20.
Felix and Calie-Keith's, Phila., 11-18.
Festille and Carr-Orph., Boston, 11-18, Keith's,
Boston, 11-18.
Festina and Le Roy-Crystal, Detroit, 11-18.
Feysman Dick and Marney-Bijou, Oshkosh, Wis.,
11-18, Bijou, Fond du Lac, Wis., 18-20.
Fevens-Orph., New Orleans, 11-18.
Fields, Frances—Southampton, Eng., 11-18.
Fields, Bristol, Eng., 18-20, Palace, Plymouth,
Eng., 20-30, Palace, Bath, Eng., Dec. 2-7.
Fields, Nellie-Maj., Chgo., 11-18.
Field, W. C. and E. M., Bklyn., City, 10-18.
Fields and Hanson-Maj., Ottawa, Ill., 11-18,
S. Chan., 18-20.
Finney, The-Armory, Birmingham, N. Y., 11-18,
Hammerstein's, N. Y., 18-20.
FINNEY, EDWARD AND MISS PERKINS-Chase's
Wash., 11-18.
Pittsburgh-McCoy Trio-Gotham, Bklyn., 11-18.
Flintsmann, Mr. and Mrs. Robert-Nelson, Spring-
field, Mass., 11-18.
Fletcher, Carl—Leonard-Grand, Indianapolis, 11-18,
Columbia, Cincinnati, 18-20.
Fogarty, Frank-Shea's, Buffalo, 11-18.
Pollett, Leonie-Auditorium, Lynn, Mass., 11-18.
Pollett, Beal-Olympic National, Palms, 11-18, Bell
Gotham, Cal., 18-20.
Fosham, Mr. and Mrs. Arthur-K. and P. 23d St., 11-
18.
Fosha, Four-K. and P. 50th St., 11-18.
Fossman, Edgar-Maj. St. Paul, Minn., 11-18, Wash.
Post, 18-20.
Foschus, Edwin-Clark's, Rochester, N. Y., 11-18.
Foster, Ed.-Poll's, Hartford, Conn., 11-18.
Foster and Foster-Orph., Reading, Pa., 11-18.
Fox, Della-Proctor's, Alhambra, N. Y., 11-18.
Fox, Rodney-K. and P. 50th St., 11-18.
Fox and Clarke-Novelty, Bklyn., 11-18.
Francellina-Proctor's, Elizabeth, N. Y., 11-18.
Franchina, Two-Olympic, Chgo., 10-18.
Franchina, Lou-Shippendrom, N. Y.—Adelle,
Brooklyn, 11-18.
Frank, Ernest and Sam Burns-Orph., Boston, 11-
18, Empire, Paterson, N. J., 18-20.
Frederick Brothers and Burns-Gotham, Bklyn., 11-
18, Orph., Bklyn., 18-20.
Fredericks Family-Atlantic Garden, N. Y., 11-18,
Palms and Dore-Maj., Chgo., 11-18, Olympic, Chgo.,
18-20.
Free Trio-Lyric, Danville, Ill., 11-18.
Friend and Downing-Colonial, Lawrence, Mass.,

[illegible]

FOR DANIEL RYAN COMPANY
An Actor of experience for General Business.
Splendid line of parts.
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Good reliable people, one price only. **CHARLES PAYNE**,
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Small casts. Frank H. Owsen, 114 W. 44th St., New
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"Take notice: I have sold all my rights in "The Girl
from the Ranch" to Miss Grace Turner, who is now
the absolute owner."
MRS. GEORGE HEATH

CHASE-LISTER STOCK: Newcastle, Wyo., Nov. 11-
15, Deadwood 11-15, Kan. 11-15.
CHICAGO STOCK: (Western) Chas. H. Baumkam.
mgr.; Kenton, O. Nov. 11-17, Sidney 18-24.
CHICAGO STOCK: (Eastern) Chas. H. Baumkam.
mgr.; New Castle, Pa., Nov. 11-18, Mendville 17-23.
COBURN'S, J. A. GREATER MINSTRELS: Hattiesburg,
Miss., Nov. 12, Meridian, Miss., 13, De-
mopolis, Ala., 14, Selma 15, Montgomery 16, Union
Springs 18, Randolph 19, Dawson, Ga., 20, Monte-
summa 21, America 22, Columbus 23.
FASCINATING FLORA: Rochester, N. Y., Nov. 12,
Toledo, O., 13, Grand Rapids, Mich., 14, 15, No.
Bend, Ind., 16, Chicago, Ill., 18-23.
HANLON'S SUFFRAGE: Atlanta, Ga., Nov. 11-16,
Birmingham 17, 18-23.
HEDDA GAMBLER, G. S. Crawley, mgr.: Spring-
field, Ill., Nov. 12, Quincy 13, St. Louis, Mo., 15-19.
HECKMAN-BERRY (Ernest A. White, mgr.): Dennison,
Tex., Nov. 18-24.
HILLMAN, MAY (Wm. Schnabel, mgr.): St. John-
sbury, Vt., Nov. 11-16, Barre 18-23.
MY WIFE'S FAMILY (Eastera, W. McGowan, mgr.):
Easton, Pa., Nov. 12, Allentown 16, Hanislet 18,
Shenandoah 19, Potomac 20, Pottstown 21, Phoe-
nixville 22, Norristown 23.
NORTH BROS. COMEDIANS (R. J. Mack, mgr.):
Champaign, Ill., Nov. 11-16, Dixon 19-23.
NOYES, HEATRICE (Frank Hurt, mgr.): Elizabeth,
N. J., Nov. 11, Rock Port, Mo., 14, Reading 15, Har-
rington 18, Carlisle 19, Potomac 21, Norristown
20, Camden, N. J., 21-23.
POOR MR. MICH (Edwin Winchester, mgr.): Sac-
ketts Harbor, N. Y., Nov. 14, Cape Vincent 15.
PORTER STOCK: Jerseyville, Ill., Nov. 11-16.
REFLECTIONS FROM THE MIRROR (P. K. Carri-
san, mgr.): Lupton, Pa., Nov. 12, Mt. Carmel 13,
Shamokin 14, Bloomsburg 15, Berwick 16, Danville
17, Alexandria 18, 19-23.
RENO, EDWARD: Carlisle, N. M., Nov. 18, Pecos,
Tex., 19, El Paso 21.
SAVED FROM THE SLUEN (P. E. Carleson, mgr.):
Pottsville, Pa., Nov. 12, Shamokin 13, Grandville
14, Mahoning City 15, Hanislet 16, Shenandoah 18,
SHORE ACADEMY: Providence, R. I., Nov. 11-12,
Lowell, Mass., 14, Lawrence 15, Haverhill 16,
Selma 18, Lynn 19, Portsmouth, N. H., 20, Dover
21, Concord 22, Worcester 23.
THE BLUE MOON: Kansas City, Mo., Nov. 11-16,
Cheboy, Ill., 18, Galesburg 19, Burlington, Ia., 20,
Dayton 21, Dubuque 22, Clinton 23.
THE EARL AND THE GIRL: Jersey City, N. J.,
Nov. 11-16.
THE HOLY CITY (Eastern): H. M. Blackaller, mgr.:
Rich, Lexington, O., Nov. 12, New Comerstown 13,
Wellsville 14, New Canaan, Pa., 15, Liverpool, O., 16,
Cadiz 16, Uhrichsville 18, Wooster 19, East Fair-
line 20, Wellsville 21, New Castle, Pa., 22, Youngs-
town, O., 23.
THE KERRY GOW: Sedalia, Mo., Nov. 15, Spring-
field 16, Hannibal 17, Kan., 19, Pittsburg 20, Par-
sons 21, Joplin, Mo., 22.
THE ORCHID: St. Louis, Mo., Nov. 11-16, Terre
Haute, Ind., 18, Ft. Wayne 19, Toledo, O., 20,
Burlington, Mich. 21-23.
THE SHERIFF (Howard, Hunter, Bradford and
Reid, mgrs.): Philadelphia, Pa., Nov. 11-16.
THE SHOW GIRL: Iowa Falls, Ia., Nov. 12, Web-
ster City 13, Boone 14, Fort Dodge 15, Sac City 16,
Sioux City 18, Yankton, S. D., 19, Sioux Falls 20,
Minneapolis 21, Huron 22, Bemis 23.
THE TOURISTS: Jackson, Miss., Nov. 12, Natche-
s, Vicksburg 14, Greenville 15, Memphis, Tenn.,
16, Helena, Ark., 18, Pine Bluff 19, Little Rock 20,
Hot Springs 21, Texasarkana, Tex., 22, Shreveport,
La., 23.
THE WARRENS OF VIRGINIA (David Bolasco,
mgr.): Philadelphia, Pa., Nov. 19-23.
UNCLE TOM'S CABIN (William Kibbale, mgr.):
Carthage, Ill., Nov. 18, Keokuk, Ia., 19, Burling-
ame, Ia., 20, Washington 21, Monticello 22, Clinton 23.
UNCLE ZEKKE (Raymond G. Crawford, mgr.):
Larned, Kan., Nov. 12, Great Bend 13, Ellsworth
14, Sterling 15, Hutchinson 16, Pratt 19, Harper
20.

OPEN TIME
ILLINOIS—Mt. Vernon—Grand Opera House, in Nov.,
Dec.
Central—Pittsenger Grand, Nov. 27-31, Dec. 1-9,
11-20, 28-30.
KENTUCKY—Henderson—Park Theatre, Dec. 9-12,
16-21.
Central City—The Broadway, Nov., Dec.
MARYLAND—Annapolis—Masonic Temple Opera
House, in Nov., Dec.
NEW HAMPSHIRE—Dover—Opera House, Dec. 9-14.
NEW YORK—Klatsman—Furdon Opera House, Nov.,
Dec.
OHIO—Springfield—New Lyceum, Nov. 26-30, Dec. 1-
15, 17-27, 30, 31.
Findlay—Gillette, Nov. 19-26, Dec. 13-23, 25, 27-
Jan. 19, 21-23, Feb. 7, 13-27, March 1-15, 20-26 June 1.
PENNSYLVANIA—Greenville—Opera House, Nov.
14-16, Dec. 25, Jan. 1.
Latrobe—Showalter's Theatre, Nov. 21-25, 27-30,
Dec. 1-9, 11-23, 25, 30, 31-31, Jan. 2-17, 19, 20,
22-30, 31, Feb. 1-9, 11, 12, 14-18, 20, 22-29.
Levittown—Opera House, Dec. 15-21, 23-28, Jan. 19-
25, 26-Feb. 1.
Bayerstedt—Opera House, Dec. 1-15, 17-31.
VIRGINIA—Cape Charles—New Opera House, in
Nov., Dec.

MOVING PICTURES IN REGULAR THEATRES.
The success which Miles Brothers, the prominent
moving picture operators and manufacturers, have
had in introducing their service in one-half stand the-
atres throughout the country, as a means of filling open
time, when theatres might otherwise be dark, has
attracted marked attention in theatrical circles. The
idea of introducing the moving picture into the
way indicated, as noted in The Motion Picture
from time to time, is a long one, and it is constantly
growing, proving that the innovation was a happy
thought. The Miles Brothers' films and machines
are of the highest class, a fact which has been an
important element in the success of the idea.

REINENWEBER'S POPULAR.
Reinenweben's hotel and restaurant, at Fifty-eighth
Street and Columbus Circle, is enjoying greatly in-
creased popularity among professionals of the highest
class, owing to the superior accommodations that are
offered. Sumptuously furnished apartments, including
parlor, bedroom and bath, restaurant a la carte and
table d'hôte, club breakfast, banquet hall, ball
room and a unique "breakfast service," "dinner under
the roof," are among the attractions mentioned.

volumes McClure 5-12.—Varieties Jack Hunter.

to Lamont's Orchestra. Forrest Family, Joe Golden, Home, Mayo and Juliet, Chanton, Richmond and Co., S. A. S. and the Harry Richmond orchestra and co., Eldridge, Emma Family, George Davis and Ferguson—May 5-12.

OTTAWA, CAN.—Bennett's (Gus S. Greening, mgr.): Elsie Harvey and Nora, Harry and Kate Jackson, McNeil and Pearson, Vella, Callahan and St. George, and the orchestra. Under the direction of Elsie and Nora Brothers Oct. 20-2 to capacity. Shilide and Rogers, Steeley and Edwards, Lawrance and Harrington, Mr. and Mrs. Gardner Crane, Laura's Gethim Four, Ideal Bedlin. Eight Bedulin Artists. Clear non-item: Mr. and Mrs. Crane made a hit with Am I Your Wife, which is very good.

PITTSFIELD, MASS.—Empire (J. H. Ebbetts, mgr.): Miss Paula, Kroppe and Groves, Logan and Hancock, Kake and Longdon, the Yvonne, and American Quartet. The orchestra. Under the direction of the brothers, Odell and Kinley, Herr Sacca, Mr. and Mrs. John H. Connor, Al. Rayno, Richard Burton, and Lucile Daily 4-6 played good business.—Item: C. McDonald, representing the American Vaudeville co., has been looking for a site for a considerable house.

BRIDGEPORT, CONN.—Poll's (S. E. Poll, prop.; E. B. Mitchell, res. mgr.): Will M. Crouse and Blanche Dwyne are the "big types" in co-starring with Nellie Floredo and the Six Rocking Chairs. The orchestra. Under the direction of the brothers. Odell and Kinley, Herr Sacca, Mr. and Mrs. John H. Connor, Al. Rayno, Richard Burton, and Lucile Daily 4-6 played good business.—Item: C. McDonald, representing the American Vaudeville co., has been looking for a site for a considerable house.

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JOHNSTOWN, PA.—Majestic (L. B. Goggin, mgr.): Swift and Buckley, Laven and Cron, Knight Brothers and Sawtelle, Orth and Fern, Estelle Wodetz and co., Arthur Whitelaw and Peter F. Dailley and co. 4-8. A fine bill and good attendance.—Item: (L. W. Scherer, mgr.): Love and Adeline, the G. C. Clark, Philbrick and Karpene and the Mildred's Military Girls Quartette, with John McLaughlin, a local boy, in songs, make a good bill and attendance in proportion.

SPRINGFIELD, ILL.—Gaiety (Smith and Burlew, mgrs.): Doodata and co., Bodd and Wayne, Galt and co., and the orchestra. Under the direction of the brothers, Odell and Kinley, Herr Sacca, Mr. and Mrs. John H. Connor, Al. Rayno, Richard Burton, and Lucile Daily 4-6 played good business.—Item: C. McDonald, representing the American Vaudeville co., has been looking for a site for a considerable house.

Comer and Sam, and the Root Black Quartette played Oct. 29-31.—Orphum (Meyer and Watts) sang; Good Will and business 29-31.—from: Doo date in his sword swallowing act at the Gaiety every 2. The 30th taken to St. John's hospital in a condition.

LOUISVILLE, KY.—At the Mary Anderson 44 large crowds saw Terry, Billy Clifford, Maud Lamberti, Girard and Gardner, Chum and Herbert, Hill and Silvery, Juggling McEana, Burton and Brook and Miss Fuller.—Hopkins's offered: Jack Wilson and his 1000 lbs. weight, the Gaiety Quartet, the 400 lbs. Quaker City Quartet, Otisita, Pete Baker, O'Brien Brothers, the Morvotte and Mantell.—The Buck inham had the Century Girls. Business excellent.

HOUSTON, TEX.—Majestic (F. F. Strong) mar.: Joseph R. Kettler and co. Hyman Mayer, Carver and Pollard, Clara Jans, Zola Steers, and O'Day and O'Day. Girls. Excellent performance. Melhorne Melhorne McDowell and Virginia Drew Treasott, Tivoli Quartette, Duca and Hoffman, Kalamazoo Howard and Gummeline, and Musical Klever.—The 30th. By special arrangement Mrs. Figma will play at the house 31.

NEW BEDFORD, MASS.—Hathaway's (Theodore R. Baylis, mar.): John M. Hathaway, ps. mar.

Fanny Rice headed an excellent bill 4-6 and was enthusiastically welcomed. Others are Stettin and Breville, Alton and Lorraine. Will Foster sang "The Old Folks at Home" and Little "Bessie" and "The Ballad Brothers (local acrobats), all of whom pleased large audiences.—Item: Hathaway's Brockton Theatre will be opened about Dec. 1.

BROCKTON. N. J.—Temple (A. M. Brunsman) sang, and mar.: A. very attractive bill 2-30 to midnight. Others: H. H. H. and co. in Bill Wilthers, Buchard; Amera, C. W. Littlefield, Leger Reed, Gaur Brothers, Bear and Evans, Murray Silvers, and Ringlets Brothers.—Item: Charlie Carleton and his company will be billed at the Casino Theatre last week, were entertained by the Mummer Club as a dinner given in their honor.

NEWARK. N. J.—Proctor's: Henry R. Disinger and co. in "The Passing Parade," Julian C. Girdings, George C. Girdings and co. in "The Little Queen," and Edmonds and Lee, Elsie Comedy Four, and York's dogs planned 4-9.—Shubert's: Louis Mann in All or Account of Eliza, Edith Helena, Jordan and Harvey Bedlam and More, Leo Carlan, Gilda, and "The Bedlamers." New York: "Comedians"—Waldman's Fred Irwin's New Melodrama club, etc.

QUINCY, ILL.—Bijou (Patrick and McConnel mgrs.): Seymour and Dupre, Ramsey Sisters, Ber Virginia, Washburn and Keeley, Harry Newman and J. V. Mitchell. Oct. 28-2. Excellent bill and superb performance. **HEALING** and **HEALERS**—Evans and Evans, Eddie Moon. 4-9. Item: The Elitist Theatre, which has been conducted for the past two months by E. N. Stone, closed 31, owing to poor business.

FALL RIVER, MASS.—Sheedy's (M. R. Sheedy, m. gr. E. H. Cook, res. mgr.): Emmet Deroo and co. in *La Dame aux Camélias* were the feature of the bill 4-9, and scored a fair success. The Majestic Musical Four, Hannon and Nelson, Patsy Doyle, Burns and Burns, Three Whittman Sisters and Little Johnson, and Devlin and Elwood in the Lady Face Troupe, completed a bill that pleased the large fair attendance.

TROY, N. Y.—Fretcor's Griswold (William H. Graham, res. mgr.): Week of 4-9. Full house at every performance. Paul La Croix, the Kramers

WATERBURY. H. Y.—Orpheum (J. P. Starch, mng.). Herbert's dog, Cunningham and Fowley, Murray, Clayton and Drew, Robin, Ted and Leola, Howell and Scott, and pictures pleased good business Oct. 28-9. Griddle and Frank, the Sharples, Thomas Porter and his wife, and the two boys, Alward, Terry, and Professor Dodd and Doc proved a good bill 4-0 to good business.

LITTLE ROCK, ARK.—Majestic (S. S. Hadden, mgr.): Hilda Thomas and Lou Hall, Fiske and McDonald, Borani and Nevare, Muller, Chum and Mueller, Judge, Decoma and Judge and Ennals. Lockage planned for next week Oct. 30-31. Special appearances have been made for the appearance of Mrs. Fiske 14, and Blanche Bates 26.

EL PASO, TEX.—Orpheum (William Winchell, mgr.): Charles Craynon, Daisy Dumont, Four Aces (high hit), Christie Dun, Elmer Tenley, Maude and Hart, and pictures pleased week Oct. 30-31. "The" Quartette, S. K. Walker and co., High School Comedy Club, Henry W. and co., Harry Meyer and the Holdwaters 6-12.

READING, PA.—Orpheum (Wilmer and Vincent props): C. Floyd Hopkins, mgr.: The following program will be presented at the Orpheum theatre beginning Sat. 4-8, to large and appreciative audiences: Walter's Farmyard, Ned Nye and the Cardinals suit

DALLAS, TEX.—Majestic (B. S. Mackenhausen, mgr.): Joseph W. Kettling and co., Hyman Meyer, Sol Sigman, Carver and Pollard, Cowell and O'Day, an Okura Japanese Duo Oct. 28-2 to S. R. O.; ever seat taken. Harry Becker and co., Stiller Trice, Lambert and Pierce, Two Vivians, Frank H. Timney and Nellie Nelson 4-2.

PEORIA, ILL.—Main Street (Davis-Churchill Club, mgrs.): F. Churchill, res. mar.: Hatchback, Luster and Gless, Gus de Witt and Asmussen, Kipper and Klippel, and Dick Lynch 4-9. Fine bill: all houses; most popular vaudeville house Peoria ever had; Sunday afternoon concerts draw well.—Democrat (W. A. Dempsey, mgr.): Business good.

MADISON, WIS.—Majestic (Haderstadt Brothers, mgrs.): J. H. Kettling and co., Hyman Meyer, Sol Sigman, Carver and Pollard, Cowell and O'Day, an Okura Japanese Duo Oct. 28-2 to S. R. O.; ever seat taken. Harry Becker and co., Stiller Trice, Lambert and Pierce, Two Vivians, Frank H. Timney and Nellie Nelson 4-2.

[illegible]

Oct. 26-2. There are now four acts in the bill: Ben pictures in the city. Gibbons and Marce, Ethel Van Mirto and Dial, Ruth Clark, and pictures to immense business 4-9.

NATHANIEL, MD. Star (J. B. Price, mgr.): Mable Quarettie, Wanda and the Boy, Ira Bonnetta and Fred Waddell, Mabel Gage and Master Richard, Oct. 26-2. Attractions and business good Jenkins and Stockman, Jay Begart, Dell and Fonda W. J. Mills, Brown and Wilnot, Elizabeth De Witt Dan Holig 4-9.

SIOUX FALLS, S. D.—Majestic (C. L. Holmes, mgr.): "Omar," the La Belles, Robide Olsen, and Myrtle Bellis to big business Oct. 28-29;—Majestic: Manager Holmes now makes his bookings from the Orpheum and Keith circuits instead of the Sullivan and Consolidate, as formerly.

ALABAMA.

CHENFIELD.—MYERS' OPERA HOUSE
Thomas F. Littlejohn, owner: Black Patti Troubadours Oct. 28 to large house; played. He in New York 21; and Southern; played. The Jeffersons 28.

in perfect accord with the singer. The Thru of 1, 2; Carlotta Millen delighted her New Haven friends; the entire cast was competent. James O'Neill appeared in *Virginia* 4 before a fair sized audience; it was one of the most artistic pieces acting witnessed here this season; Monte Cristo was presented 5. The *Girls of Holland* made their first bow before a large audience last night (7). There occurs a revision of *The Snow Man*, and is ex-

Lightning Conductor 4; splendid; fair business. Under the Imperial Entertainment 5-7; fair co. and business. Plays: Camille, New Magdalen, Don Cesar de Bazan. Human Hearts 2. Florence Davis in A Question of Husbands 11.

NEWARKER.—OPERA HOUSE (Frank F. Shults, mgr.): The District Leader Oct. 28 to good home. Billy the Kid 4. Kerry Gow 7. No Mother!

PORT WAYNE.—MAJESTIC (rice and
gr.): Woodland Oct. 29 pleased big house

PROFESSIONAL CARDS.

HEVLYN BENSON

Now appearing as
JIM SHEPARD
In Ramsay Morris' Play,
UNDER SUSPICION

THE CRITICS SAY IN LOUISVILLE, KY.:
"The Courier-Journal, Louisville, Tuesday Morning, Oct. 22, 1907: 'Jim Shepard, as played by Hevlyn Benson, is one of the features of the performance, as it is well known.'
"The Louisville Herald, Oct. 22, 1907: 'Hevlyn Benson made an effective Jim Shepard, earning the applause of the gallery.'
"The Times, Louisville, Tuesday Evening, Oct. 22, 1907: 'Really clever work of Hevlyn Benson as Jim Shepard is worth watching.'

SEDLEY BROWN

Dramatic Director

Author of A NAVAJO'S LOVE.
Playing in Stock to big business.

Auditorium Theatre, Los Angeles.

AL LAWRENCE

Principal Comedian with Grace Cameron Opera Co.
TRITE TIPS—A rolling stone gathers no moss, but a rolling pin much dough.
Season 1906-9, Starring in New Comedy.
Management C. HERBERT KERR

DAVID ELWYN

(STAGE MANAGER)
Playing "RODERICK HENDERSON"

RAY PURCELLE

(MR. DAVID ELWYN)
Playing "MR. PENNERTON"

WM. H. TURNER, in Chas. E. Blaney's Greatest Melodrama, "His Terrible Secret, or The Man Monkey."
Management Chas. E. Blaney. Address as per route.

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"THE YANKEE REGENT"
"WITH POETRY"

Advanced Vaudeville.

HOPE BOOTH

(MRS. REYNOLD WOLF)
Ye Little Blonde Lady
IN VAUDEVILLE

NEXT SEASON'S TIME ALL FILLED
Management Klaw & Erlanger
Permanent Address, Low's Exchange
Miss Booth will present three new plays
next season in addition to the new season
and

5th LITTLE
BLONDE LADY

Dorothy Grey

Dorothy Grey in the leading role of Panama, the Indian girl, carried the honors of the cast and did good work in a difficult role.—Frank E. Foster, N. Y. Mirror.

AS TOLD IN THE HILLS (W)

MACHILLAN & FARLEY, Managers.

CALEB CONOVER, Railroader, says—"It's easier to think of a fool thing than not to say it." I've thought of a lot of dope for this week's "ad." but "Caleb" has decided for me—I won't say it. Hold on though, I CAN say—"This is the thirteenth prosperous week of THE ROGERS BROS. IN PANAMA. We are in NEWARK this week. Then PHILADELPHIA for three weeks."

JAMES A. BLISS, Somewhat Stout Comedian

HENRY C. MORTIMER

LEADING MAN

Hickey's Players, To Liberty Playhouse, Oakland, California.
As Billings in "Too Much Johnson."—It is quite a successful transition that Mortimer makes from the romantic type of roles that he has assumed in the main since his appearance at the Liberty. He swings into comedy with an ease and effect which contributes very materially to the success of the new offering.
—Argus, Sept. 17, 1907. Week Oct. 14th, Vacanting in the mountains, Lake Tahoe, Cal.

Henry C. Mortimer
DUGBY BELL "SHORE ACRES" COMPANY

WILLARD
DASHIELL
Dramatic
Director

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Address Actor's Society

Plays:
Othello
The Eternal City
The Sign of the Cross
The Christian
Julius

Henry Crosby

Kirk Brown Co.

Parts:
Iago
Don Juan
Tybalt
Lord Ham. the
Captain of the

JESS B. FULTON
Leading Man

DISENGAGED

ENID MAY JACKSON
Leading Woman

Address: Chicago Office Mirror.

40 Grand Opera House

INITIAL STARRING TOUR OF

LEIGH DE LACY

and her exceptional Company in

The Daughters of Men

Janice Meredith

The Kreutzer Sonata

By Chas. Klein

By E. E. Ross

Management WALTER WOODS; MORTIMER THOMPSON & CO., Props. 29 Court St. Boston Mass.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

JUSTINA WAYNE

as MOLLY RANDOLPH with
THE LIGHTNING CONDUCTOR

Management E. A. WEIL

Wm. Hayward Claire

"Texas", playing at the Lyceum this week, reminds one of "The Virginian". It is impossible to see the play without thinking of Dustin Farnum and Mr. Campion. There is a Virginia and a Texas in the play, each one respectively by W. H. Claire and ———. Both of the gentlemen stand the comparison fairly well and in their ways they are a good team and villain. The audience which followed the fortunes of the pair at the performance yesterday, was collectively in the approval of their efforts. Mr. Claire is tall and well built and is handsome, has an engaging way which makes one think he is as good as he looks. Detroit people seem to like him, as do I.—Detroit News, Oct. 24, 1907.

MRS.

James Richmond Glenroy

(MABEL CRAIG)

Strong Singing and Dramatic Soubrette

AT LIBERTY Address Mrs. E. L. Fernandes, or 5305 13th Ave., Brooklyn, N. Y.

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New York Representatives, Gregory & Bellows, 1440 B'way, N. Y.

OGDEN STEVENS

Adelphi Theatre

London, England

Isadore Martin Soubrette and Ingenue

Charles Schofield Comedian

Lafayette Stock Co., Detroit, Mich.

MME. LOUISE M. POWERS

Characters
High Soprano Voice

Under Edwin Patterson's Direction.

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